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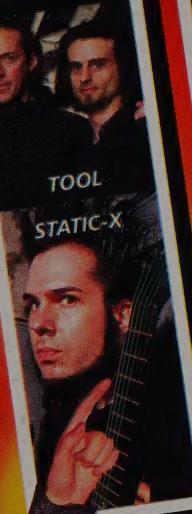
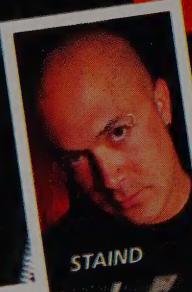
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STATIC-X



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WHO'S

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2001

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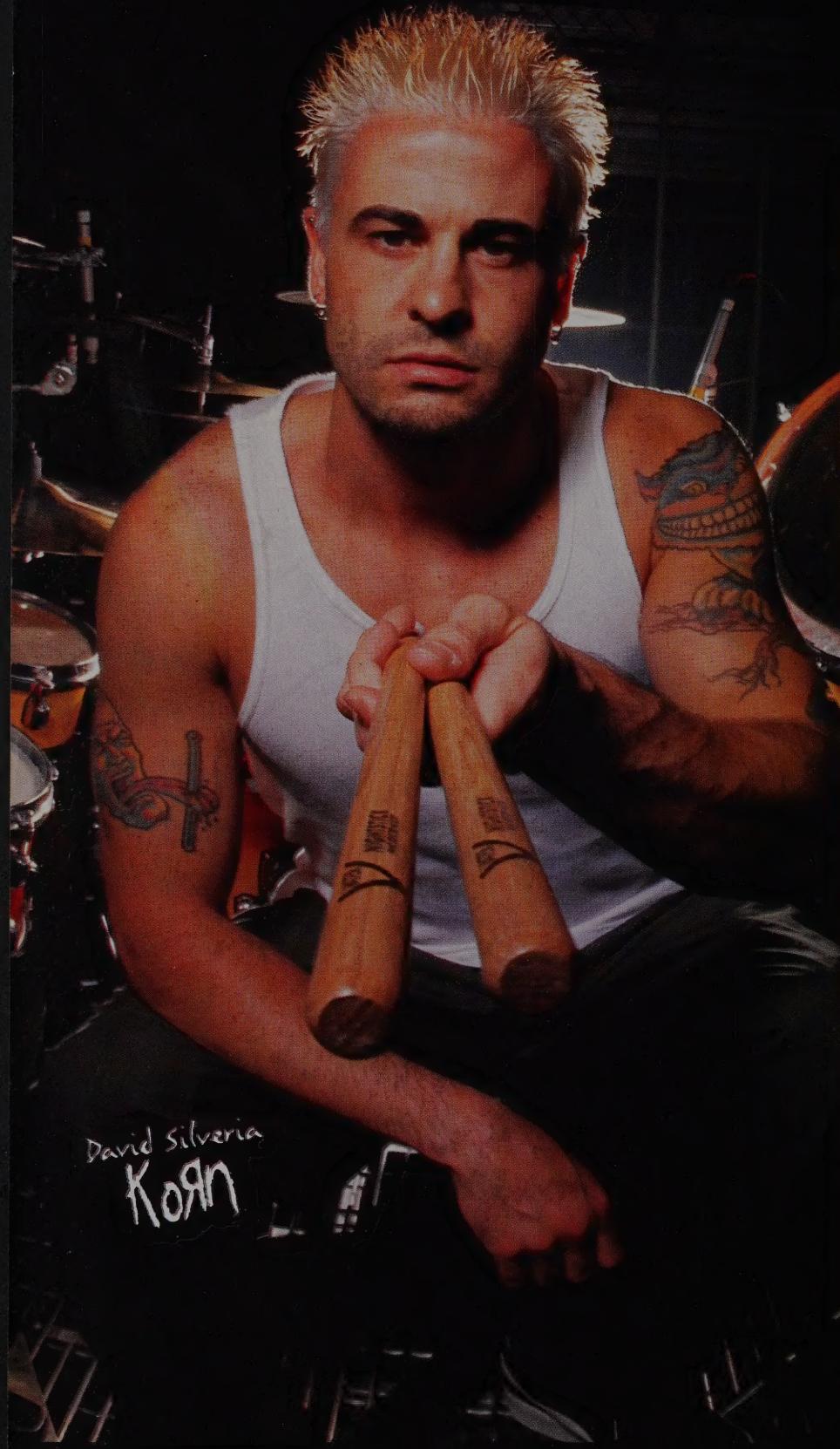
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SEPTEMBER 2001 NUMBER 444

### PUBLISHED BY:

Hit Parader Publications, Inc.  
40 Violet Ave., Poughkeepsie, NY 12601

EXECUTIVE PUBLISHER: Mitch Herskowitz

EDITOR: Andy Socher

MANAGING EDITOR: Renee Daigle

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### ADVERTISING MANAGER

Hit Parader Publications, Inc.  
c/o Victor Sierkowski • 40 Violet Ave.,  
Poughkeepsie, NY 12601  
(845) 454-7420

**HIT PARADER** (ISSN 0162-0266) is published monthly by Hit Parader Publications, Inc., 40 Violet Ave., Poughkeepsie, NY 12601, under license from LLS Media Corp. Periodicals Postage paid at Poughkeepsie, NY, and at additional offices.

© Copyright 2001 Hit Parader Publications, Inc. All rights reserved. Printed in U.S.A. Subscription: 12 issues \$29.50, 24 issues \$55.00. Vol. 51, No. 444, Sept., 2001. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Hit Parader Publications, Inc., 210 Route 4 East, Paramus NJ 07652, and accompanied by stamped self-addressed envelope. Postmaster: Send address changes to: Magazine Services, Dept. HP, PO Box 270, White Plains, NY, 10605-0270.

Distributed By Curtis Circulation Co.,

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## KITTIE CHAT

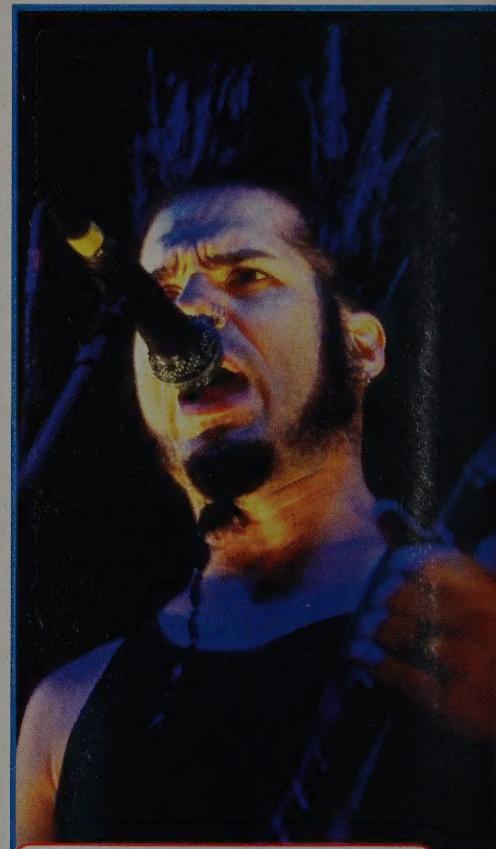
Thank you for finally recognizing Kittie for what they are... a GREAT rock and roll band. Notice I didn't say a great "girl" rock and roll band. You put on their CD, or you see them in concert, and you don't think "Hey, they're really cool... for chicks." You just think they're cool...period! Kittie have given a whole generation of young women not only reason to listen to more rock and roll, but also to have more confidence in their own abilities to make

some important music.

Gwen  
Bloomfield, NJ

saw Kittie on the Snocore tour a few months ago, and they were awesome. I had never seen them before, and I was anxious to see if they could deliver on stage the same way they deliver on their album. The answer is yes! They were great, and I can't wait to see them again.  
Mack  
Dallas, TX

The image shows the cover of the debut album by Ill Niño, titled 'Revolution/Revolución'. The cover features a group photo of the band members in a dark, moody setting. Below the photo, the text reads: 'their debut album featuring "God Save Us"' and the website 'www.illnino.com'. At the bottom left, there is a logo for 'WHEREHOUSE MUSIC' with the tagline 'WHERE THE MUSIC BEGINS'. At the bottom right, there is a small inset image of the album cover and some production credits: 'Produced by Dave Chavari Co-Produced by Ill Niño Additional Production and Mixing by Scrap 60 Productions'.



**Static-X: They rule.**

Are you people kidding? What's with Kittie in **Hit Parader** every month? Pardon me while I lose my lunch? I'm almost scared to imagine what those poor teen-aged girls had to do to garner such an "honor." Don't you have eyes? Don't you have ears? Kittie can't play. There are a couple of thousand all-guy bands that can play rings around them. Maybe that's not the politically correct thing to say these days, but we all know that it's the truth.

B.L.  
Detroit, MI

I can't wait to have more all-girl groups in the heavy metal world. Bands like Drain STH may have opened the door, but Kittie helped kick that door down. Now it's up to the next generation of loud-lovin' girls to prove to all the boys that we can rock with the best of 'em.

Terri  
Los Angeles, CA

## OLD vs. YOUNG

I've been very entertained in recent issues of your magazine by people who seem to either feel that you cover too many "old" heavy metal bands, or too many "young" ones. What the hell are these people thinking about? If a band is



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great, if they can really play, write and perform, why should it matter if they're 15 or 50? Is Kittie a better band than Aerosmith because they're half their age? Conversely, are Black Sabbath that much better than Disturbed just because they've been around three decades longer? The fact is that *all* these bands have something to offer, and we should appreciate them for what they do.

Bill  
Tucson, AZ

I love all the new metal bands. Staind, Disturbed and Static-X rule! There have NEVER been so many great bands around, and I'm glad that I'm here to enjoy each and every one of them.

Paul  
Portland, OR

You keep mentioning this so-called New Metal Explosion. What exactly is that? Metal has never been away, nor has it ever been out of the public eye and ear. There are always new bands coming out. What makes this era so special? I've been following the metal scene since 1978 (when I bought the first Van Halen album) and I've seen a lot of bands come and a lot of bands go, but metal has always been around. There's no New Metal Scene, rather it's just the continuation of what has always been going on.

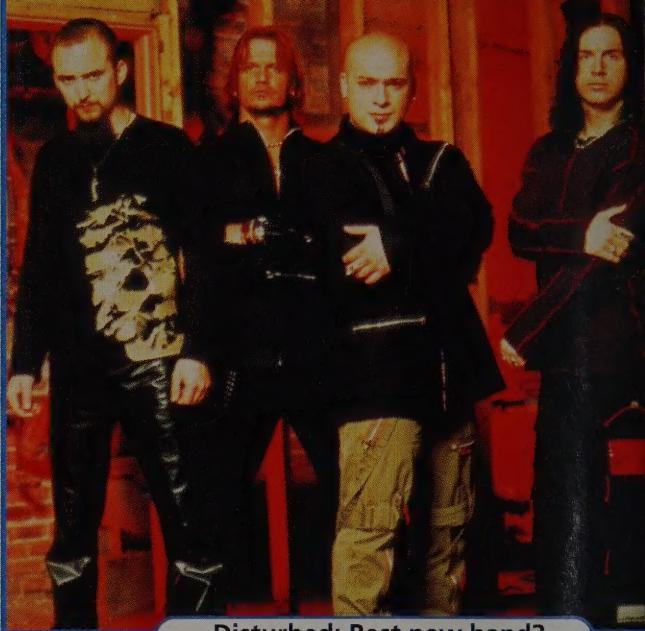
Al  
Denver, CO

Have you heard the new albums from Megadeth, Aerosmith, and the Cult? I'll match them up with anything being produced by this generation of bands. I happen to love groups like Fuel, Cold and Creed, but they can't hold a candle to some of the truly great hard rock bands in music history.

Brad  
Toronto, Canada

## THE DEBATE RAGES ON

I need to put my two cents in on your "pretty/ugly" debate. I think it's absolutely absurd in this day and age that anyone would seriously connect the way one looks and the talent one has. That is, of course, unless you're not a closet fan of Britney Spears or N'Sync. Great musicians can be ugly as sin and still be great, or they can be beautiful Sex Gods. It really doesn't matter, nor should it.



**Disturbed: Best new band?**

Wendy  
Omaha, NE

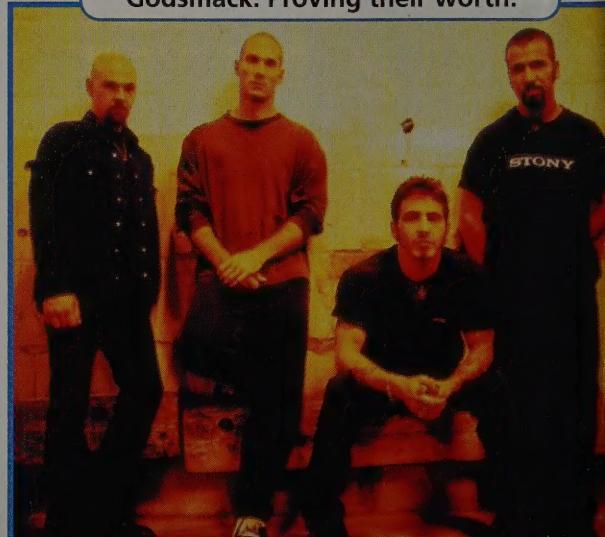
I am the homecoming queen at my high school. I know I am beautiful, and because of that my tastes have a major effect on everyone around me. My friends look up to me and respect me because I am so beautiful. When I start listening to a certain band, I know everyone in my school will listen to them too. I like to listen to bands that make good music, but because I am beautiful, I like to listen to people like myself—who are beautiful. Beautiful people making beautiful rock music is beautiful.

P.K.  
Houston, TX

Blow up your television! Play the damn radio. That way no one will ever see how a band looks. All that matters is how they play. Even magazines like **Hit Parader** are guilty of running big pin-ups of good looking rockers, while running smaller photos of so-called "ugly" ones. Let's all get real. Rock and roll ain't no beauty contest.

Mike  
Brooklyn, NY

## Godsmack: Proving their worth.



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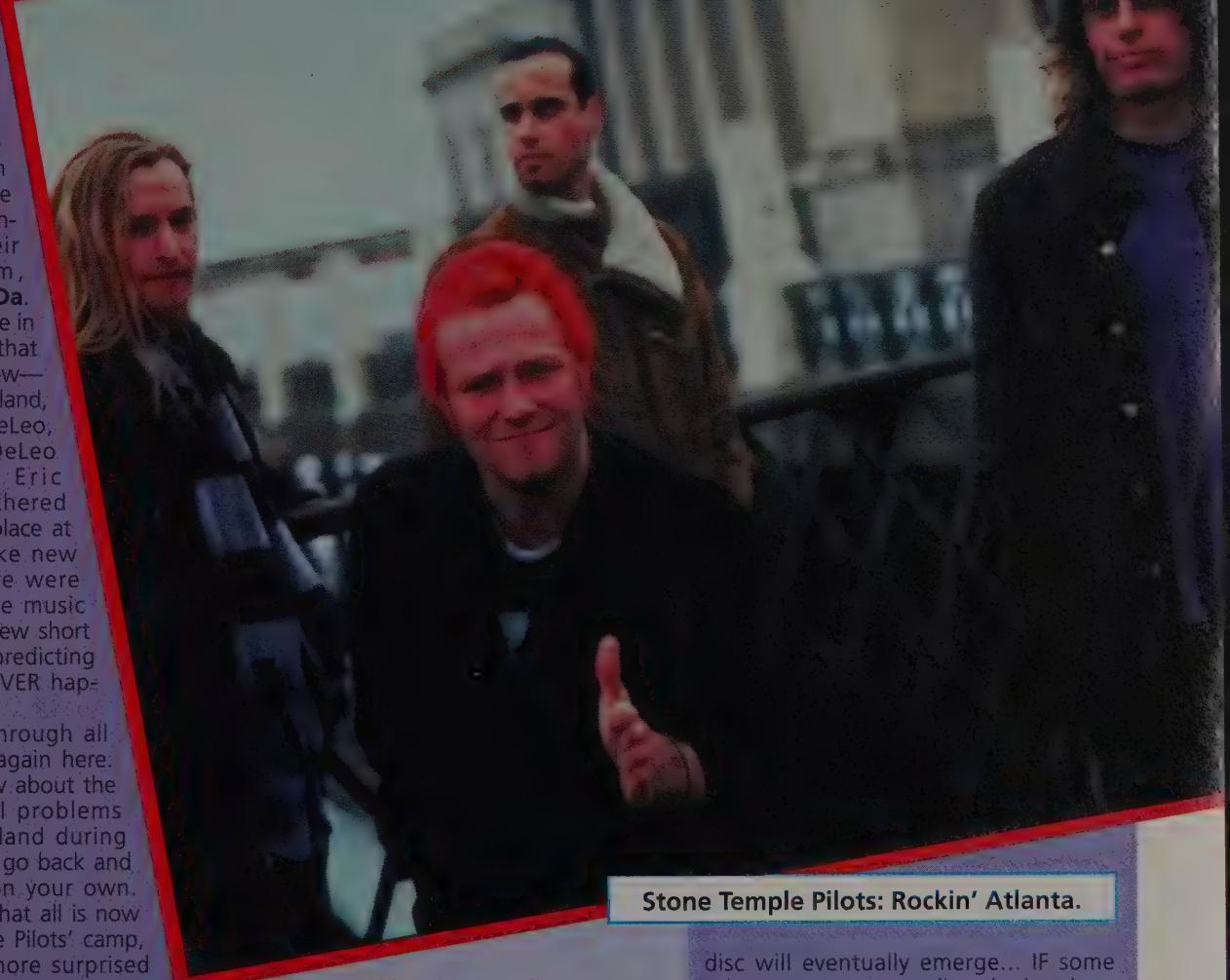
**PILOT POWER:**

Hot 'Lanta... long a rock and roll stronghold. But things were particularly hot in that Southern town when the Stone Temple Pilots blew in to finish work on their latest album, *Shangra La De Da*. This is the first time in nearly five years that the entire STP crew—vocalist Scott Weiland, guitarist Dean DeLeo, bassist Robert DeLeo, and drummer Eric Kretz—had gathered together in one place at one time to make new music, and there were MANY within the music biz who even a few short years ago were predicting that it would NEVER happen again.

We won't go through all the gory details again here. If you don't know about the myriad personal problems suffered by Weiland during the late '90s just go back and check 'em out on your own. Suffice it to say that all is now hunky-dory in the Pilots' camp, and no one is more surprised about it than the DeLeo brothers themselves. After suffering through the countless career ups-and-downs that corresponded with Weiland's various drug dalliances (and subsequent arrests and eventual prison term), the DeLeo boys seem more-than-happy to relate their current contentment with their lot in rock and roll life. "Realizing everything that we've gone through, we're all thrilled to be here and making great music," Dean said. "This album means so much to us because it probably finds us all on the same musical page more than ever before. We all still have our own opinions and ways of approaching things, but we're much more unified in our approach as well as in our dedication to the music we're making."

\*\*\*\*\*

**SECRET STUFF:** Which headline-grabbing rock star has supposedly begun to alienate some of those around him with



his ever-expanding ego?

\*\*\*\*\*

**HALEN HEARTY?**: We love good gossip as much as anyone (in fact if it wasn't for solid rock and roll "dirt" we'd most likely be out of a gig) but we take all the recent talk coming out of the Van Halen camp with a grain of salt. Supposedly the band—featuring the lineup of vocalist David Lee Roth, guitarist Eddie Van Halen, bassist Michael Anthony and drummer Alex Van Halen—has now completed about half the tracks for their oft-discussed new album. (Yeah, we've heard THAT one before.) But it seems that a major hurdle to completing the disc revolves around the fact that Eddie VH and Diamond Dave don't want to be in the recording studio at the same time... MAJOR ego battles, you know.

Of course, this unusual process promises to delay the album's appearance even more. But Roth promises that the

**Stone Temple Pilots: Rockin' Atlanta.**

disc will eventually emerge... IF some other matters surrounding the band are cleared-up. One of those matters involves money (doesn't it always?) It seems as if Dave wants a lion's share of the band's future revenue, and right now that's a sticking point for this long-awaited reunion.

\*\*\*\*\*

**KEEP AN EYE OUT:** A lot of people in the rock world are talking about a young band called Crossbreed. This Florida-based unit has been raising eyebrows everywhere they've appeared. Their stage show is something that MUST be seen to be believed. These guys (and all their gear) literally glow in the dark!! Their self-titled debut album is out now, and while it kicks some solid butt, our guess it's that live show that's gonna make these guys stars.

\*\*\*\*\*

**FINAL WORDS:** Always remember: If you only know three chords, play them with as much passion as possible.

# CAUGHT IN THE ACT

BY JERRY LINFORD

**M**ore than a year later, Josh Todd still gives a little shudder every time he thinks of it. "It" was the night his band, Buckcherry, played the most important gig of their lives in front of a star-packed crowd at New York's legendary Madison Square Garden. At that time, the group's self-titled debut album had only been out a few months, and this then-new band was primed and ready to show the Big Apple what they could do. Well, things didn't go exactly as planned that evening for vocalist Todd and guitarists Keith Nelson and Yogi, bassist J.B. and drummer Devon Glenn. They went on stage early—the opening act on a three band bill headlined by Lenny Kravitz—without a sound check and with less than 3,000 people inside the Garden's cavernous confines. To say the least, it's a night that Todd would like to forget.

"It wasn't so much that it was a bad show," he said. "It just could have been so much better. We realize that now. We didn't have time to get the sound right, and the whole feeling was just off. This time it's different. That's the reason we're so determined to play better each and every night on this tour—just to make it up to some of the people who may have seen us last time."

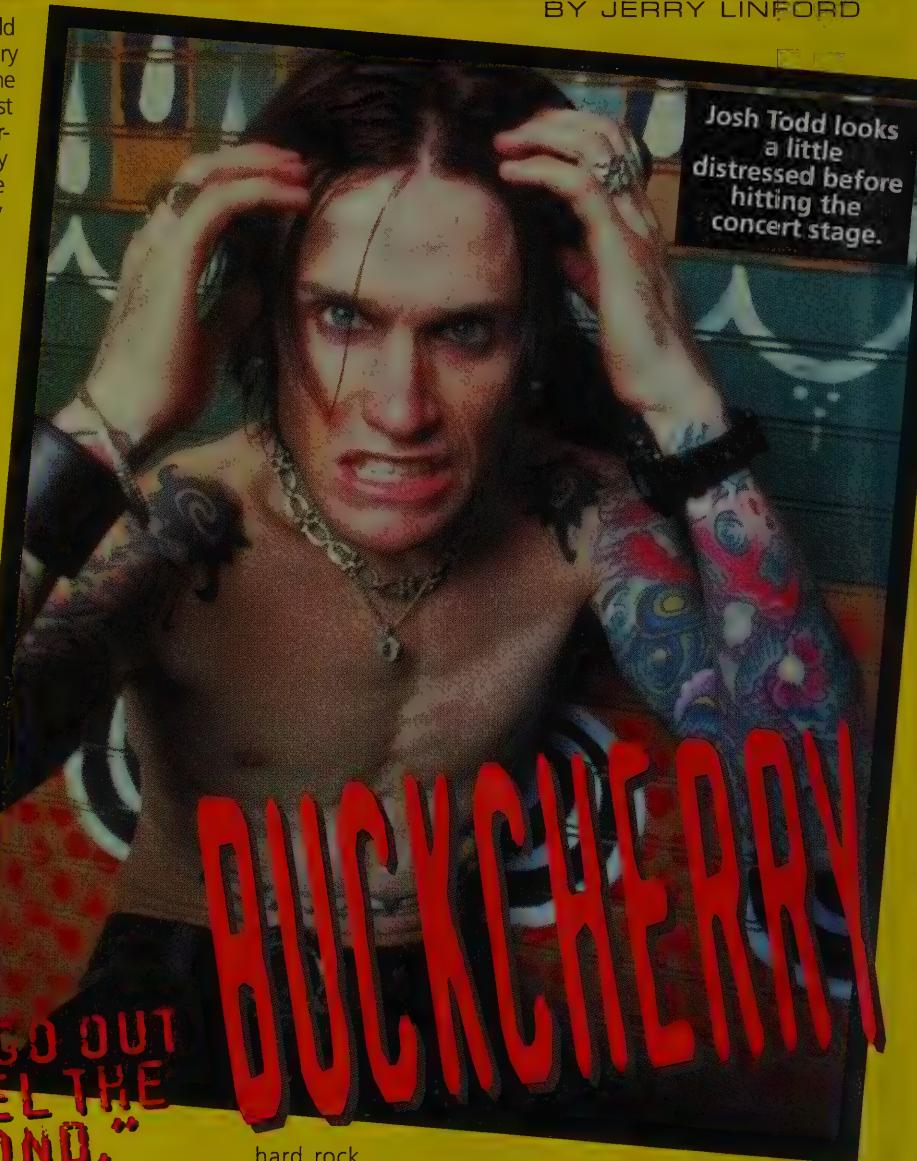
The "this time" that the tattooed frontman refers to is Buckcherry's current road outing in support of their acclaimed second disc, **Time Bomb**. Indeed, things are quite a bit different for this El Lay based unit.

**"IT'S GREAT TO GO OUT THERE AND FEEL THE CROWD RESPOND."**

on their sophomore trek through the hard rock world. While they're still not the arena headliners they long to be, their status as a major concert attraction has allowed the group to slowly but surely begin scaling the heights of tour trek success. On the road in 2001, the Buckcherry brigade have found themselves facing increasingly large and increasingly loyal fans—many of whom, much to the band's delight, have shown up expressly to see the Buckcherry boys crank out all of their riff-pumpin', hip-humpin', hard-rockin' faves.

"It's great to go out there and feel the crowd respond," Todd said. "Last time, that was the problem. They didn't even know whether they should love us or hate us—so they did nothing, at first, at least until we started to play. This time they're with us right from the start. The people already know songs like *Lit Up* and *At The Movies*, and now they're getting into the new ones like *Ridin'* as well."

Upon seeing Buckcherry perform, it was easy to understand the fan's enthusiastic response to the band's set. Drawing material equally from both their debut album and **Time Bomb**, this "retro"



# BUCKCHERRY

hard rock

unit never gave the crowd time to come up for air, delivering a tight, streamlined 45-minute show that was heavy on the rock and roll power and light on any unnecessary banter. Rockers like *Dirty Mind*, *Frontside* and *Porno Star* followed one another in rapid-fire order, turning the group's show into a high-voltage celebration of pure rock and roll energy.

While Todd occasionally communicated with the audience, usually in a humorous, expletive-laced fashion, it was the frontman's Tyler-like strut and raspy vocal growl that seemed to draw the greatest fan response. Indeed, with Buckcherry's double-guitar attack, and instantly infectious riff-rock anthems, comparisons to the likes of Aerosmith and the Rolling Stones were virtually inevitable. But those in attendance seemed to realize that rather than seeing some blast-from-the-past band, they were looking at the future of rock and roll square in the face.

"We're so tired of hearing of who we sound like and who we look like," Todd said with a sly grin. "Hey, this is rock and roll. If you want to compare us to other bands, that's great. But we'd just prefer if everyone would just turn our album up real loud in their cars and enjoy it. And when they come to our shows, just kick back, get into it as best you can and just have the time of your lives."



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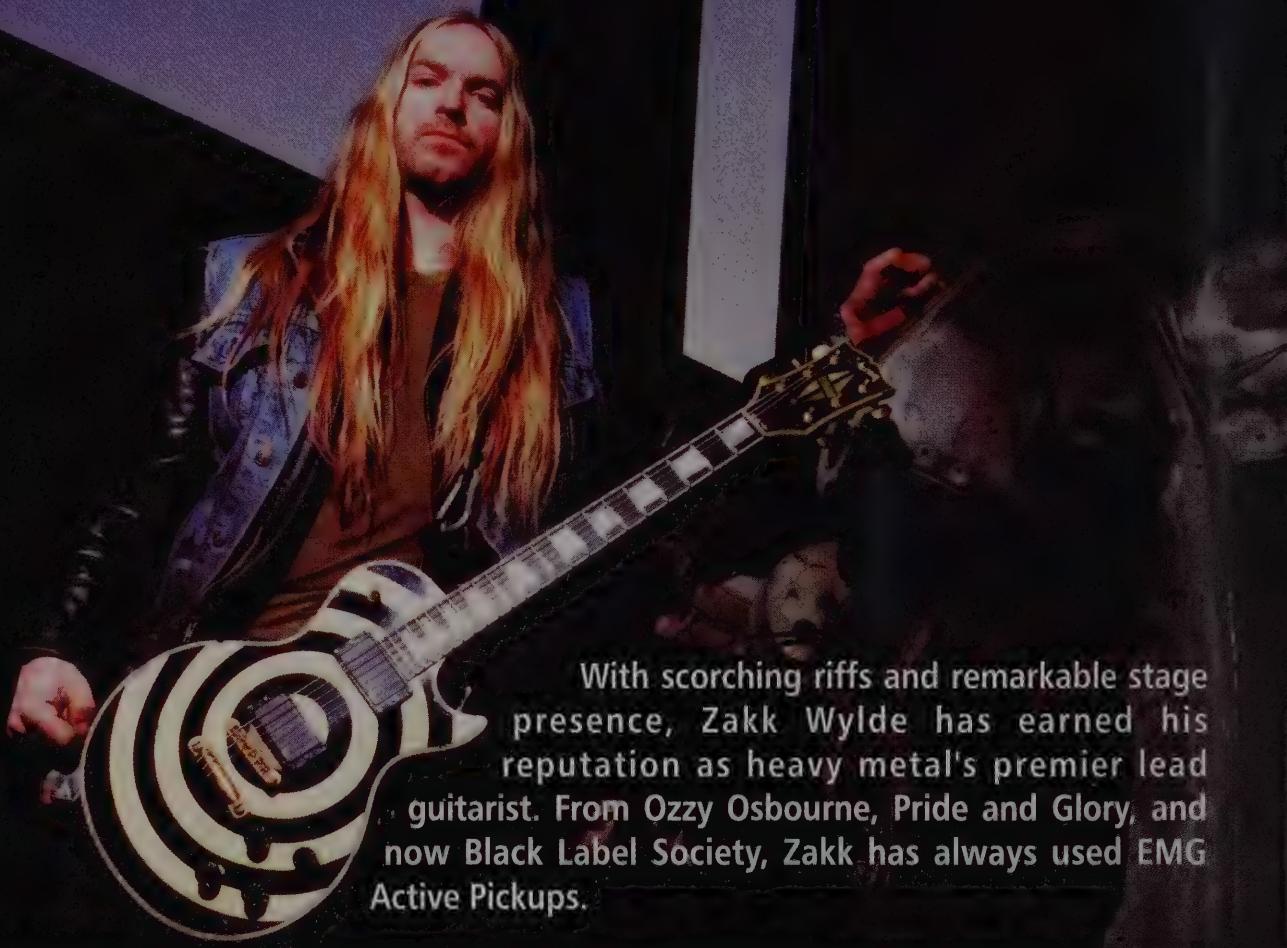
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photo: neil zlozower art: jack nau

BY JODI SUMMERS

**S**eeking new and novel concepts for **Sites and Sounds**. (Got any ideas?) This month we decided to go with a plain and simple plan—start at the front of the alphabet and work away from there. So, without further ado... we begin with A for AC/DC... B for Boy Hits Car... C for Creed and so on... and so forth...

Over at the Electric Shock site at <http://www.ac-dc.net/>, we clicked on Stiff Upper Lip and got basically everything you might want to know about AC/DC's most recent release. There were tabs for lyrics, release dates, online events, promo, facts, singles, recent press stories, online stories, tour dates, all at one convenient stop.

Under "collector" we found all sorts of cool stuff including; rare singles, rare albums, rare promo LP's, rare pre-AC/DC songs, rare tracks, tour programs and it went deeper and deeper and deeper. Under "rare tracks" we found info about a tune called *R.I.P. (ROCK IN PEACE)*. That tune is only available on the Australian version of **Dirty Deeds Done Dirt Cheap**. For whatever political reason, this Young-Young-Scott composition did not make the worldwide version of **Dirty Deeds** and is only available in Australia. Apparently, it's also available on the AC/DC bootleg "Rare, rarer, rarities."

And did you know that the first album ever featuring Angus and Malcolm Young was the **Marcus Hook Roll Band** album, **Tales Of Old Grand Daddy**? Lots of depth to this site, we liked it!

We also liked the British twist at <http://www.ac-dc-resource-centre.com/>. Uber fans had been on all the band's English tour dates and had diligently written down and documented a wide variety of tour-related events. "After the London Wembley Arena gig, it was recorded Today, the day after the show is a sad day. AC/DC have left the country...bad for us,

## AC/DC: Rockin' all over the web.

lucky for Spain! I can tell my friends in Spain, you're in for treat. As you've gathered by now last night was the last night of the UK tour and as usual, the band played a blinder. They were brilliant...but you know that by now right? I now need to rest my ears which are burnt out but are a constant reminder of what a great time this past week has been, a real dream come true."

The site also featured some excellent competitions. When we checked in they were giving away an Angus Young photo by Guido Karp, who was recently nominated as "Music Photographer Of The Year" by some Euro rock rag.

The multiple-choice question was easy "What's the name of the recording association in America that awarded AC/DC the honor of being the 5th highest selling band of all time in North America, joining such bands as The Beatles and The Eagles in the Hall of Fame? ...And your choices included: 1) ISSA 2) RIAA 3) WASP 4. DCAC. (The answer, by the way, is "2".) Also, every interesting downloads, wallpapers, fonts (the AC/DC font is known as squealer), stories, and Bon Scott tour programs. Oddly they never got into the logistics of audio.

We chose the exciting new band Boy Hits Car for our "B" representative. A very cool collection of friends who have now evolved into creating some truly unique and truly heavy tunes. Start official <http://www.boyhitscar.com/>. Cool intro. Very professional. Everything you might want to know about these organic Southern California natives is right there before your eyes. Actually, we got way more caught up with all of technology than we did in the content. The roadmap icon is mesmerizing. There needs to be more Boy Hits Car online.

So on to our "C" band, Creed. Somehow we made our way to

<http://teenmusic.about.com/> there we found some pretty interesting tales on Creed's success at <http://teenmusic.about.com/teens/teenmusic/library/weekly/aa120400a.htm>. If any group in recent years can claim to have ascended strictly on its own merits, it's Creed. We learned more about this Florida-based foursome as we toured the site. The bulletin boards, which were powered by eBay, were raging about Fred Durst, and his



supposedly rocky relationship with Scott Stapp and the boys.

Lots of community can be found at Are You Ready For What's To Come? <http://teenmusic.about.com/teens/teenmusic/g/dynamid/offsite.htm>

This is a great Creed fan site containing enjoyable photos, video, video captures, guitar tabs, and other stuff. A really warm site.

Still the best place for Creed information can be found on the band's official site at <http://www.creednet.com>. Creed is a band that developed their online philosophy as part of the overall plan for the band. They have one of the finest and most comprehensive sites online. You can spend hours digging through the discussion list, on the bulletin boards, downloading and just perusing—a truly comprehensive spot!

Got a site you want us to know about? Email us at [cgodess@fansrule.com](mailto:cgodess@fansrule.com).

# PICK HIT

## Pick HIT

BY MIKE CHRISTOPHER

Mention the band Life of Agony to today's generation of metal fans and you're likely to receive one of two reactions; either you'll get a look of love and admiration, or a quizzical glance of total ignorance. As it happens, both responses to that now-departed band's name are easily understood. Those who knew these New York hardcore legends during their lengthy run will forever remain impressed with LOA's style, their substance and their sound. There were, however, far too few of those devoted followers during the band's mid-'90s metallic thrill ride to ever allow Life of Agony to rise above mid-level cult status.

What does all this reminiscing have to do with the subject of this article, an exciting new hard rock band called Stereomud? Actually, it has just about everything to do with it. You see, Stereomud founders, guitarist Joey Z and drummer Dan Richardson, both happened to be key members of the late, lamented Life of Agony. And it was when that unit broke asunder back in 1999 that the pair began wondering what they would next do with their rock and roll careers.

*"This album is the most satisfying thing I've ever done."*

After briefly considering retirement, and then fielding offers from a variety of other groups, the duo decided to put together their own outfit and continue following their musical dreams. Soon Z and Richardson had united with bassist Corey Lowery (formerly of Stuck Mojo), vocalist Erik Sebren and guitarist John Fattoruso to form the band now known as Stereomud. And now, only a year after they played their first rehearsals together, this ambitious young act has unleashed their debut disc, **Perfect Self**, an album that serves as a loud and proud primer for every-

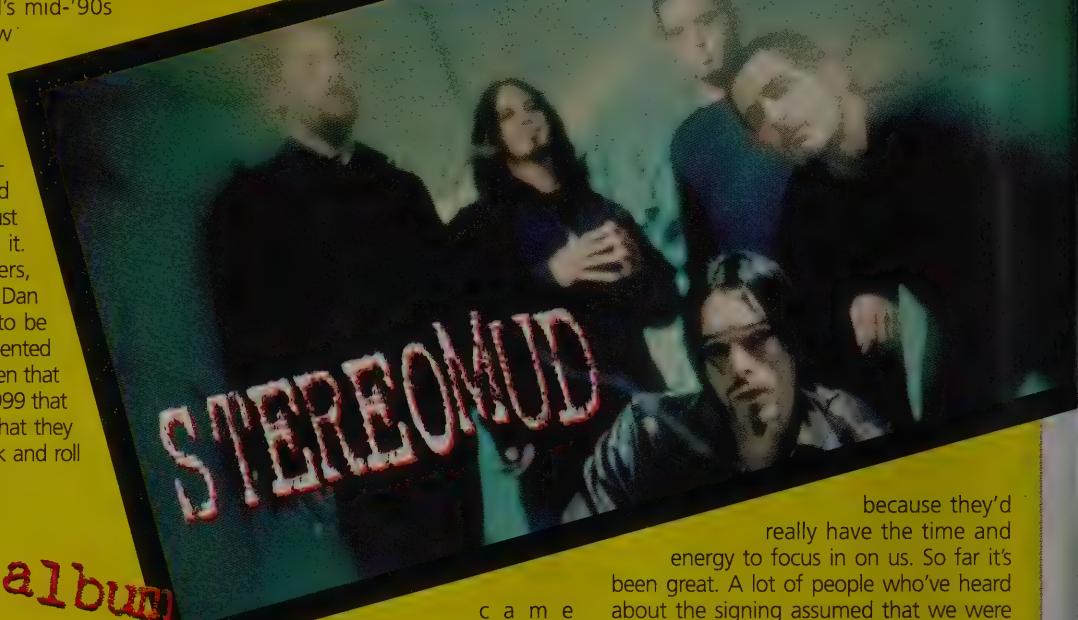
thing you need to know about Stereomud's brand of hard rock intensity.

"This album is the most satisfying thing I've ever done," Z said. "I think the reason for that is when I hear it I can say, 'Hey, that's ours.' After Life of Agony, I really didn't know what I wanted to do with music—I didn't even know if I wanted to do anything at all. The idea of joining another band just didn't hit me right. So when this band

battling with one another to wrest the listener's attention.

"We signed with Loud because they were expanding and wanted a strong rock presence," Z said. "We thought that was the perfect place for us

*"When this band came together we all really appreciated it."*



**STEREOMUD**

came together I really appreciated it. It justified my waiting and taking the time to find just the right project."

Close followers of the music scene may note that Stereomud stand as the first rock act signed to Loud Records, which so-far has made its rep by being one of the world's leading rap labels. Does this mean that Stereomud plan on joining the ever widening field of rap/metal practitioners? Just one listen to the contents of **Perfect Self** provides a bold answer to that question. Make no mistake about it; in no way, shape or form is this a rap album. There are no rap references, no rap influences and, thank God, no rapping. From start to finish this is a pure pedal-to-the-metal riff-fest with Z's cranked guitars and Sebren's powerful vocals

because they'd really have the time and energy to focus in on us. So far it's been great. A lot of people who've heard about the signing assumed that we were gonna have a lot of rap and hip-hop things happening on the record. But that wasn't where we wanted to go. We wanted to do the things that we felt we did best, so we wrote and recorded a bunch of heavy songs that also have a strong sense of melody. There's a real dynamic feel to them, and that's what we wanted from the very beginning."

While many long-time Life of Agony fans may be instantly drawn to Stereomud by reputation alone, Z wants it known that no matter how proud he is of his past accomplishments, this is a new day and a new band. "A lot of people I've known a long time want to know if this band is picking up where Life of Agony left off," he said. "The answer is no. This band has *nothing* to do with Life of Agony. As the saying goes, 'that was then, and this is now.'"

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## "Our name reflects our attitude towards this entire industry."

**R**ock and roll has existed in one form or another for nearly 50 years. That's almost half a century of bands and artists struggling to come up with names that will tickle the public fancy and provide their followers with an inkling of what they're all about. Some of those names—Black Sabbath, Skid Row, Disturbed—are classic, providing a capsule summary of that chosen band's artistic perspectives in a mere word or two. Others are a lit-

initial reaction to Alien Ant Farm's private "joke" isn't anything to laugh at. **ANThology** has already generated strong radio support from coast to coast, and the band's tours with the likes of Linkin Park, Taproot and Papa Roach have earned them quick praise and even quicker respect from their rock and roll compatriots. But before any of us begin to think that AAF's arrival on the rock scene represents the latest "overnight sensation" success story,

Noize label. It quickly proved to be a match made in hard rock heaven.

"We've known the Papa Roach guys for years," Cosgrove said. "They had a big following in Northern California, and we had a big following in Southern California, so before either of us had a major record deal, we'd switch off a lot of dates. There's always been a lot of respect between us, so when they had the chance to sign us to their new imprint, we both realized it was the per-



tle more difficult to figure out.

Take, for example, the new hard rock unit Alien Ant Farm. Does that name indicate that this unit is from another planet...that they're insects...or that they prefer a rural environment? Does such a moniker reveal the fact that this band's major label debut disc, **ANThology**, is filled with break-neck rhythms and blow-the-roof-off-this-dump energy? Does it convey the brand of guitar-powered rock that vocalist Dryden Mitchell, guitarist Terry Corso, bassist Tye Zamora and drummer Mike Cosgrove seem to thrive on? Probably not. But at least it's a name you'll certainly remember.

"Our name kind of reflects our attitude towards music and towards this entire industry," Mitchell said. "We take our music very seriously, but we also have a very tongue-in-cheek way of looking at things. To us making sure that everyone is having fun and that the enjoyment level is as high as it can go is very important. Everything with us is a pun or a half-way joke—even if we're the only ones who are in on that joke."

It certainly seems that the rock world's

## OUT OF THIS WORLD

BY VINCENT SHELBY  
fect match."

As shown throughout their latest disc, especially on songs such as their recent hit single *Movies*, it is clear that Alien Ant Farm's inherent confidence is well-founded. There's plenty of rock and roll substance to back up this band's good-time bravado. This is a band whose music is as unique as their name—a rich amalgam of '70s, '80s and '90s influences that emerge in a sound package as fresh as tomorrow's news. But guys, c'mon, before we end this article, how about giving us the real scoop on the band's name?

"I was daydreaming one day," Corso said. "And I thought to myself, 'Wouldn't it be cool if the human species was placed on earth and cultivated by alien intelligence? Maybe the aliens added us to an atmosphere that was suitable, and they've been watching us develop—kind of like a kid does with an ant farm.'"

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# HARD ROCK HAPPENINGS

**SAB BLAB:** With their work on the 2001 Ozzfest now complete, the members of the once-again reunited Black Sabbath are contemplating their next move—and a most interesting one it should be. It seems as if Ozzy Osbourne, Tony Iommi, Geezer Butler and Bill Ward will be hitting the recording studio to make their first album together since 1982's *Never Say Die*. "We've been working on new material on an off-and-on basis for the last few years," Iommi said. "I've come up with the basic riffs, and then Ozzy and Geezer have worked on lyrics. It should turn out quite well."



Sabbath: What's next?

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**DUST DIRT:** Sevendust's loquacious Lajon Witherspoon recently checked in with us and gave an update on the band's latest recording sessions. While he felt it a little premature to let too many proverbial cats out of the bag, he did indicate that the group's fans should be in for a major treat within the next few months. "We've really taken our time and worked to make this the album we've always felt we were capable of making," he said. "A third album in a band's career is a milestone in that you're not necessarily 'new' anymore. There are certain expectations, and it's our job to exceed all of those."

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**KORN POPS:** The members of Korn seem to have been laying very low in recent months. In fact, it could be said that the first half of 2001 represents the most "underground" the Kornsters have gone since they first burst upon the hard rock scene back in 1994. But according to some well-placed sources, all that's about to change. It appears as if Jonathan Davis and his boys have just about completed work on the band's first disc since 1999's *Issues*—and it promises to be BIG. "They've really worked hard on this one," our source said. "That's not to imply that they don't always work hard, but this one seems very special to them."

\*\*\*\*\*

**POWER RAP:** You've got to hand it to Powerman 5000's Spider One. The guy never seems to take it easy. If he's not writing material for his band's next album, he's designing their stage set... or directing their next video... or signing bands to his new Megatronic record label. "For some reason I guess there are some people who just don't think I should be doing all this," Spider said with a smile. "I can't figure them out. Apparently they aren't capable of doing more than one thing at once."

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**PILOT NEWS:** It's been nearly five years since the Stone Temple Pilots were last together in the recording studio. Since then much has happened in this band's collective

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life—the most notable being the time vocalist Scott Weiland spent in jail following his drug bust. But according to guitarist Dean DeLeo, this unit is now more focused and dedicated than ever before. "At one time it's no secret that we didn't all look at things the same way. But I'm happy to say that while we still have our individuality, we're all much more on the same page. That's a great feeling for us to have."

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**SYSTEM ALERT:** It seems that while the entire rock world continues to wait on System of a Down to finish work on their second album, vocalist Serj Tankian has certainly been keeping himself busy. In addition to starting his own Serjical Strike record label, the frontman has also recently released a book of poetry called *Cool Gardens*. "When I think of cool gardens, it relaxes me," Tankian said. "That's why I gave the book that title. The label is designed to give a lot of deserving bands a shot at being heard. One of my favorites at the moment is Acid Trip, who are one of the best undiscovered secrets of the L.A. thrash/punk scene."

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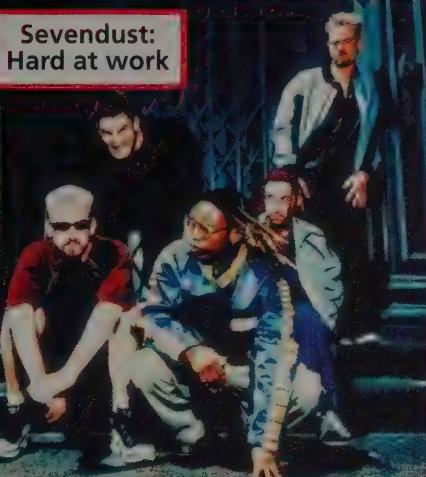
**METALLI-TALK:** Few topics in recent memory have intrigued metal fans more than the inner workings of the Metallica rock and roll machine. Why did Jason Newsted *really* leave? Who will his replacement be? Will fans forgive the band for their involvement in the Napster controversy? So many questions... so few answers. It does appear that the band will soon announce who will be their new bass beater, and they should also soon be proclaiming the start of their next world tour, an event that will hopefully coincide with the appearance of their first new studio disc in four years.

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**STAIND STAND:** Staind guitarist Mike Mushok admits that making the band's latest disc, *Break The Cycle* was an eye-opening experience. "We took about a week off at the end of the tour," Mushok said. "Maybe we should have taken more time, just to get ourselves ready, but we felt that we wanted to keep our momentum going. But playing the same songs night-after-night on stage, and trying to be creative and write new material, are two very different things. We hadn't really rehearsed anything new in well over a year, that proved to be something that took a little getting used to."

\*\*\*\*\*

**SALIVA SPIT:** Every few months a band seems to blossom out of nowhere and briefly grab hold of the entire hard rock world. Recently, one of those lucky bands has been Saliva, the Memphis-based metal unit whose debut single, *Your Disease* seemed to pop up on MTV more often than a Pepsi commercial. For vocalist Josey Scott and his boys, the success of their album, *Every Six Seconds*, has been better than they ever could have imagined. "When you're a band in our position, just starting



out, then any recognition is great," Scott said. "Getting recognized the way we have over the last few months is just incredible!"

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**DETH DEALING:** Megadeth's Dave Mustaine can't help but smile when he considers his current lineup. With guitarist Al Pitrelli joining bassist Dave Ellefson and drummer Jimmy DeGrasso in the Megafold, Mustaine revels in the dedication that each and every one of his cohorts now exudes. "There were times over the last few years when I didn't think our focus was there," Mustaine said. "But that's been eliminated. Now with this lineup, I can honestly say that I think we're playing the best we ever have."

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BY JACK ROBERTSON

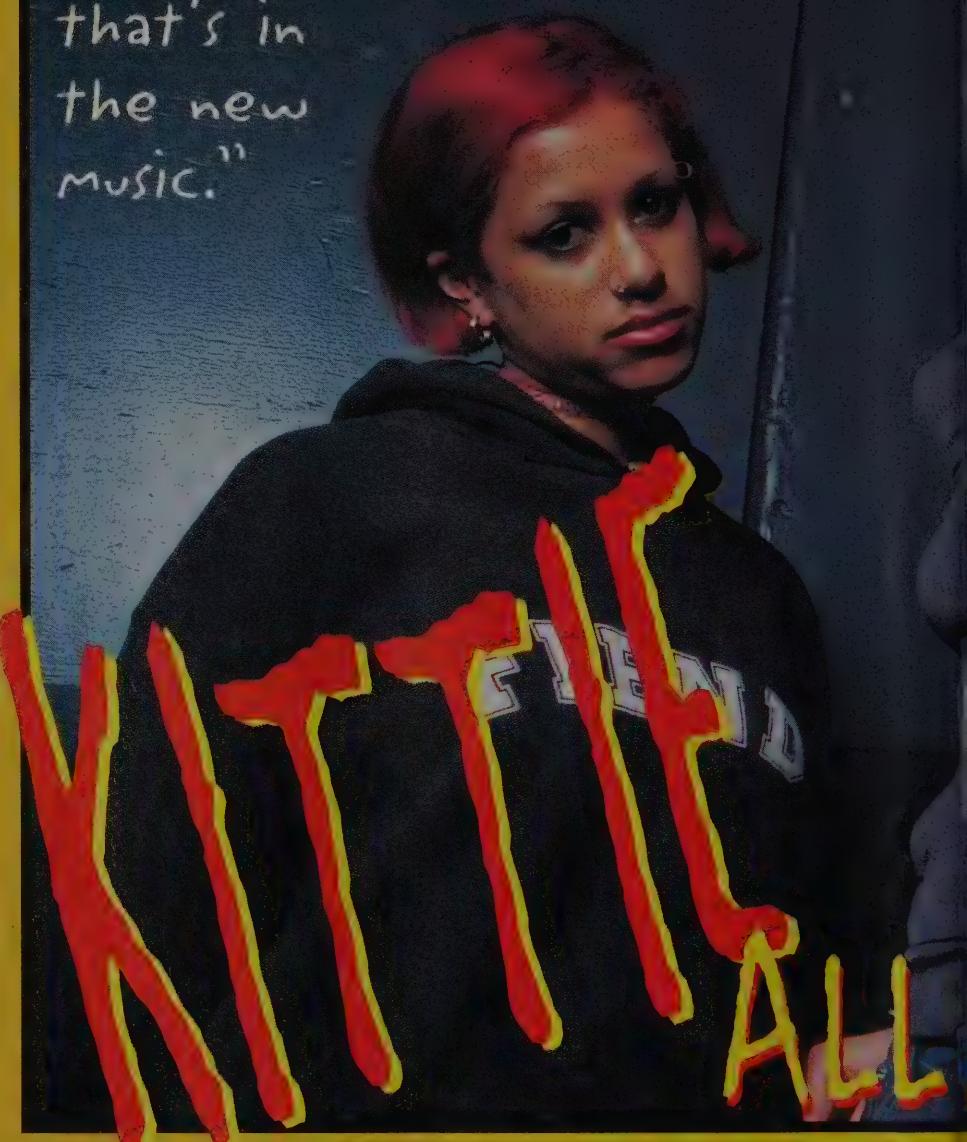
Kittie's spunky vocalist Morgan Lander knows that there are still members of the hard rock community who cast a wary eye in her direction. She knows that despite all that she and bandmates Mercedes Lander (drums), Talena Atfield (bass) and Fallon Bowman (guitar) have accomplished during their brief but explosive run at the top of the rock world, despite the platinum status of their debut album **Spit**, and despite their headline-grabbing run as the stars of last winter's Snocore road outing, there remain skeptics who view what these four teen-aged Canadians have accomplished as little more than a "gimmick."

Despite their incredibly young age and relative inexperience, these four realize that's what can happen when you're "chicks" operating within a "dude" dominated scene; sometimes your efforts simply aren't taken as seriously as they should be. But the members of Kittie have responded quite nicely to any lingering doubt concerning their current run at the apex of heavy metal society. They've grown and matured under the often revealing spotlight of public scrutiny. And now with the impending success of their second album, this quartet of heartbreakers from the Great White North seem more intent than ever on proving that they belong among the new generation of hard rock's elite.

"To be honest, we really haven't noticed that much negative stuff coming in our direction," Morgan said. "Maybe we're blind to it or maybe we're still just a little naive. But it hasn't been something that's come close to dominating our lives in any way. In fact, sometimes we've been really surprised by how well we've been treated. I mean we've had the chance to hang out with some of the biggest stars in this field, and we can't remember one time that they haven't treated us with the utmost respect. That's been one of the best things that's happened to us. Oh sure, there are still members of the media and plenty of fans who have a 'show us what you can do' attitude. But that's cool. They make us work that much harder."

To the casual observer of the Kittie scene, it would seem almost impossible for these four rockers to work any harder than they have over the last three years. Since **Spit** first transformed this attractive unit from wayward schoolgirls into one of the hottest acts in the hard rock universe, life has been a non-stop thrill ride for these Kittie cats. They've toured the world, they've seen their videos pop up on MTV with more frequency than a Pepsi ad, and they've heard such songs as *Brackish* become staples of rock radio stations across the nation. Hey, it's not

"We sense the maturity that's in the new music."



too shabby when you're helping to pack arenas at an age when you're still too young to even enter most rock clubs! But such has been the recent fate of Kittie, and with their sophomore disc already emerging as one of the most hotly anticipated efforts of 2001, it seems like all that they've recently accomplished has only served as a warm-up for what's about to next occur.

"I think we're the most excited about how we can sense the maturity in our music now," Morgan said. "I know some people might look at us and think 'Hey, they're still all in their teens, how mature can they be?' But when you realize that the last time we wrote an album was almost five years ago, and at that time some of us weren't even in our teens yet, you understand what we mean. There's a

big change in your view of life between the ages of 13 and 18, and we think that really comes across on the new album. It's heavier, and the lyrics are better. We're excited to hear what people think about it."

So far the response from all corners of the rock scene to Kittie's second rock and roll outing has been nothing short of astonishing. Cover stories in a variety of national publications have helped raise the band's public profile, and there's talk that with a little luck Kittie may soon enjoy at least some degree of cross-over appeal—where the mainstream media starts to recognize the accomplishments of this highly unusual act. Sure these savvy-beyond-their-years girls know much of that attention will come from the "novelty" of four teen-aged girls



# GROWN UP

"There's a big  
change between  
being 17 and 18."

playing in a platinum selling heavy metal band. But they also know that the oldest saying the in book is that the only bad publicity you can get is an obituary. So with that in mind, Kittie will gladly embrace any press attention that comes their way... no matter how ridiculous some of it may get.

"Some of the things we've read about ourselves are really kind of wild," Morgan said. "The American magazines have been okay, though they sometimes get what we say a little screwed up. But in Europe, they seem to like to have steamier stories. So of those have been really funny. But we take it all in stride. Nothing gets to us. We just laugh at it and move on. Hey, it's only rock and roll! But it is really nice that the new album has received some really nice reviews in

daily newspapers and national magazines. It presents us to a new audience, and that's important."

These days, expanding their core audience seems to be a primary mission for both Kittie and those whose job revolves around lending proper support to this ever-ambitious young act. Plans are currently afoot to keep the band occupied right through the end of the year, taking their heavy metal road show across the face of planet earth on a variety of high profile tours expressly designed to help transport Kittie to their next career plateau. While some people might think having two best-selling albums before you hit your 18th birthday would be enough for anyone, for the quick-learning, fast-maturing girls of Kittie, that's only the start of what they sincerely

believe will be something truly BIG.

"We didn't know where this would go when we first started," Morgan said. "To us it was just the chance for the four of us to hang out and play music. If you had told us a couple of years ago that we'd be doing this full-time, that we'd have a couple of successful records and that we'd be touring the world, we would have thought you were crazy. That was our dream... now it's our reality."

"We've been very lucky in that we've had the full support of our parents, who could have made this much more difficult. But they understood what it meant to us, and they were able to see that we actually had what it took to maybe become successful. At least they gave us the opportunity to try. That's all anyone can ever ask for."

**F**or perhaps the first time since their self-titled debut album made them instant sensations way back in 1994, Korn realize that in 2001 they may have to put up a fight to gain the top spot in the hard rock pecking order. It's not as if this quintessential "modern metal" unit has lost any of their drive, determination or talent. It's not as if vocalist Jonathan Davis, guitarists Brian "Head" Welch and James "Munky" Shaffer, bassist Fieldy and drummer David Silveria have misplaced any of their off-the-cuff musical charisma. It's more that the hard rock world has changed rather radically since Korn first made their mark. And while, in all honesty, much of that change has been directly due to the ground breaking

and admired a lot of the bands that influenced us."

While some misguided souls may question the degree of commercial influence that Korn may exert upon the hard rock world of 2001, there's no questioning the on-going artistic impact of this eclectic fivesome. In both style and substance, Korn has effectively created the hard rock musical blueprint that an entire generation of New Metal bands have now attempted to follow. Some have succeeded, some have not. But no matter how many pretenders to their musical throne may have passed through the rock scene over the last seven years, one fact

with Korn, their creative process is one of continual trial-and-error, and until the last track is completed and the final mix is done, there's no telling exactly what might find its way onto the band's new album.

"To me, recording is very different than

anything else," Munky said. "It's certainly a lot different than playing live. You can pull out little tricks in the studio. As long as you can come close to duplicating what you recorded, you can do it live. But mainly we want to recreate everything live. We have that in the back of our mind when we're writing and recording. But if we've come across a cool sound and it's worth putting it on the album, we'll still figure out later how to pull it off live. Head and I will have a lot of work to do to recreate some of the cool stuff that we did on this album. But we'll do it."

The fact of the matter is that Korn's album sales have never been stronger; **Issues**, sold more than two million copies while combined sales for their five discs now stands an awe-inspiring 20 million world-wide. Korn's road drawing power has never been more pervasive; their Y2K *Summer Sanitarium* tour with Metallica packed arenas from coast to coast. But the undeniable truth is that with each passing day, and with the emergence of yet another Linkin Park...Mudvayne...Kittie...Disturbed...Slipknot...Korn's tenuous hold on the top rung of the hard rock ladder begins to become just a bit more slippery. Indeed, there are some who say that the time of Korn's greatest impact has already come and gone, that the band's influence on today's fresh faces has been usurped by the rap-rockin', mask-wearin', do-anything-for-a-little-more-attention brigade that currently dominates the metal domain. But none of that seems to mean jack-spit to Korn. They rest easy in the knowledge that they have effectively rewritten the rock and roll rule book, and have earned a permanent place in the hard rock hierarchy.

"At this stage of our lives, we're out to please ourselves more than anyone else," Head said. "I think we've always been kind of like that. We're just out to make music that turns each of us on. When we write a song, someone just plays something and everyone tries it and then we see if everyone's vibin' off it. If it sounds good, we'll keep going to another part. That's how it's always been for us, and how it will always be—just five friends playing music together."

# KORN

## KINGS OF THEIR DOMAIN

BY DOUG IRVINE

efforts put forth by this California-based quintet, in this fast-changing rock and roll age, any band—no matter how powerful they may be—runs the risk of seeing their power and influence vanish seemingly in the blink of an eye.

Certainly there is little reason to believe that as Korn prepare to unleash their still untitled new disc (their first since 1999's **Issues**), they won't be able to quickly grab back any of the career momentum they may have lost. While a new generation of bands have emerged in the wake of their historic success, the members of Korn insist that they still have a few previously unseen tricks lurking up their musical sleeves. But despite increased talk of "competition" and the belief that the entire hard rock world again sits on the precipice of precipitous change, Korn believe that they remain in total control of their rock and roll destiny.

"We're not in competition with anyone else," Head explained. "We think it's great that there are a lot of exciting young bands out there. I don't know how much of a direct influence we've had on them, but I do know that when we have the chance to hang out with them, they seem to have a lot of respect for what Korn has done. That's a great feeling to have when younger bands look up to you in the same way that we looked up to

is still undeniable: Korn remains head-and-shoulders above virtually everyone else in terms of their willingness to lay their hearts on the line with each and every song they write.

"One of the things fans have always admired most about Korn is that there is a sense of reality housed within their lyrics," said a noted music industry insider. "Hearing their songs is like a musical dose of 'reality television' because you sense you're getting a true, inside view into their thoughts. Some people believe Jonathan may have gone too far in revealing his emotions on **Issues**, but the fans certainly seemed to disagree. Korn has reached the point that few bands have—whatever they do, no matter how bold or daring, will be totally accepted by their fans."

It is true that many within the rock industry believed that Korn may have gone just a little too far on **Issues**, presenting a disc that's cold, hard, and often harrowing look at the pressures inherent in rock stardom. That is exactly why so much attention has begun to be focused on the group's up-coming studio outing, which is rumored to return the band to the more straight-ahead direction that made such early discs as **Follow The Leader** and **Life Is Peachy** break-out success stories. Still, as is always the case

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Red Hot Chili Peppers—Blood Sugar Sex Magik (Warner Bros.) ■	428367
L.A. Guns—Cocked And Loaded (Vertigo)	423541
John Frusciante—To Record Only Water For Ten Days (Warner Bros.)	422261
Overkill—Bloodletting (Metal-Is)	420406
Girlyschool—The Collection (Castle Music) ■	420398
Annihilator—Carnival Diablos (Metal-Is)	418285
Anthology Of Anvil (Metal Blade)	416214
Monster Magnet—Dopes To Infinity (A&M)	122200



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Stone Temple Pilots—No. 4 (Atlantic)	323089
Static-X—Wisconsin Death Trip (Warner Bros.) ■	322800
Amen (Roadrunner) ■	313379
Lit—A Place In The Sun (RCA)	273920
Collective Soul—Dosage (Enhanced) (Atlantic)	272187
Sugar Ray—14:59 (Atlantic)	271288
Everlast—Whitey Ford Sings The Blues (Tommy Boy) ■	269241
Aerosmith—A Little South Of Sanity (Geffen) ■	263632
Spineshank—Strictly Diesel (Roadrunner)	260406
Hole—Celebrity Skin (DGC)	260265
Rob Zombie—Hellbilly Deluxe (Geffen) ■	257428
Kid Rock—Devil Without A Cause (Lava/Atlantic)	254227
Barenaked Ladies—Stunt (Reprise)	251496
Rammstein—Sehnsucht (Slash)	249821
Train—Drops Of Jupiter (Columbia)	249227
Billy Idol—Greatest Hits (Chrysalis)	249169
Everclear—Songs From An American Movie Vol. 1: Learning How To Smile (Capitol)	247668
Everclear—Songs From An American Movie Vol. 2: Good Times For A Bad Attitude (Capitol) ■	247684
George Carlin—A Place For My Stuff (Atlantic)	247577
Insane Clown Posse—The Great Milenko (Island)	244699
Stabbing Westward—Darkest Days (Columbia)	242214
Fuel—Sunburn (Enhanced) (550 Music)	240275
Autograph—Missing Pieces (Pavement Music)	239533
Ludacris—Back For The First Time (Def Jam) ■	234625
Clutch—Pure Rock Fury (Enhanced) (Atlantic)	234591
Snot—Get Some (Geffen)	234120
Days Of The New (Outpost)	228528
Jane's Addiction—Kettle Whistle (Warner Bros.)	226761
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The Gift Of The Game  
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Six Feet Under—Graveyard Classics (Metal Blade) ■	412296
Social Distortion (Epic)	406744
Corrosion Of Conformity—Americas Volume Dealer (Sanctuary Records)	404848
Mudvayne—L.D. 50 (Epic) ■	399972
(Hed) Planet Earth—Broke (Enhanced) (Jive) ■	399568
Union Underground—An Education In Rebellion (Portrait/Columbia)	398750
Earth Crisis—Slither (Enhanced) (Victory Records)	398479
Thin Lizzy—One Night Only (CMC International)	398446
"Titan A.E."—Lit, Luscious Jackson, more. (Capitol)	398321
Uncle Kracker—Double Wide (Lava/Atlantic)	397802
Snake River Conspiracy—Sonic Jihad (Reprise)	397042
Taproot—Gift (Enhanced) (Atlantic) ■	396937
Relative Ash—Our Time With You (Island) ■	396655
Ultrapunk—Progress (Epic)	396416
Primer 55—Introduction To Mayhem (Island)	396044
P.O.D.—The Fundamental Elements Of Southtown (Atlantic)	395731
Project 86—Drawing Black Lines (Atlantic)	395723
Nine Days—The Madding Crowd (550 Music/Epic)	395707
MXPx—The Ever Passing Moment (Enhanced) (A&M)	395426
Cypress Hill—Skull & Bones (Columbia) ■	393983
Stuck Mojo—Declaration Of A Headhunter (Century Media)	393637
Nickelback—The State (Roadrunner)	391284
Beck—Mutations (DGC)	265918
...To The Bone—Exclusive! Staind, P.O.D., Skinalab, more. (Realm) ■	393629
Stevie Ray Vaughan & Double Trouble—Blues At Sunrise (Epic/Legacy)	392381
Bloodhound Gang—Hooray For Boobies (Geffen) ■	390773
Jane's Addiction—Nothing's Shocking (Warner Bros.) ■	375741
The Deadlights (Elektra)	360768
Guns N' Roses—Appetite For Destruction (Geffen) ■	359984
U2—The Joshua Tree (Island)	354449



Alice In Chains  
Live  
(Columbia) ■ 198671

Linkin Park  
Hybrid Theory  
(Warner Bros.) ■ 196394

Guns N' Roses—Live Era 87-93 (Geffen) ■	327528
"End Of Days"—Everlast, Creed, Guns N' Roses, more. (Geffen) ■	324798
Dream Theater—Scenes From A Memory (EastWest)	323535
Gin Blossoms—Outside Looking In: The Best Of (A&M)	319830
Our Lady Peace—Happiness Is Not A Fish You Can Catch (Columbia)	315747
Dope—Felons And Revolutionaries (Flip/Epic)	313395
Type O Negative—World Coming Down (Roadrunner)	313387
Coal Chamber (Roadrunner)	312447
Rammstein—Live Aus Berlin (Mercury)	310383
Sex Pistols—Never Mind The Bollocks Here's The Sex Pistols (Warner Bros.)	296663
Iron Butterfly—in-A-Gadda-Da-Vida (ATCO)	294629
"Detroit Rock City"—Pantera, Kiss, more. (Mercury)	289074
Joe Satriani—Surfing With The Alien (Remastered) (Epic)	287565
Train (Aware/C2)	287235
Eagles—Hotel California (Asylum)	286948
Machine Head—The Burning Red (Roadrunner)	286419
Drain S.T.H.—Freaks Of Nature (Mercury)	285742
Fear Factory—Obsolete (Roadrunner)	285692
Alice In Chains—Nothing Safe: Best Of The Box (Columbia)	285593
Foghat—King Biscuit Flower Hour (King Biscuit)	285403
Reveille—Laced (Elektra) ■	282533
Pure '70s—Clapton, Boston, Doobie Bros., more. (Mercury)	281519
Jethro Tull—Aqualung (Remast.) (Capitol/Chrysalis)	276360



Soulfly  
Primitive  
(Roadrunner) ■ 196493

Queensrÿche—Rage For Order (EMI)	347856
Queensrÿche—The Warning (EMI)	331173
Queensrÿche—Q2K (Atlantic)	312207
Queensrÿche—Empire (EMI)	228684
Queensrÿche—Operation: Mindcrime (EMI Manhattan)	369579

Santana—Supernatural (Arista)	287854
Slipknot—Roadrunner	282509
Staind—Dysfunction (Flip/Elektro)	277384
Dexter Freibish—Life Of Saturdays (Capitol)	249011
Sepultura—Nation (Roadrunner)	248864
Saliva—Every Six Seconds (Island)	247601
Third Eye Blind (Elektro)	188151
Sepultura—Chaos A.D. (Roadrunner)	171132
Korn—Life Is Peachy (Enhanced) (Immortal/Epic)	167726
Tonic—Lemon Parade (A&M/Polydor)	165854
Dave Matthews Band—Crash (RCA)	156703
Rage Against The Machine—Evil Empire (Epic)	156695
Stone Temple Pilots—Tiny Music: Songs From The Vatican	153882
Gift Shop (Atlantic)	153882
Ozzy Osbourne—Blizzard Of Ozz (Remast.) (Epic)	136424
Frank Zappa—Joe's Garage (Remast.) (Rykodisc)	130591
Filter—Short Bus (Reprise)	125997
Dave Matthews Band—Under The Table And Dreaming (RCA)	125229
White Zombie—AstroCreep (Geffen)	123224
Jimi Hendrix—Band Of Gypsies (Capitol)	122998
Collective Soul (Atlantic)	122192
Adam Sandler—They're All Gonna Laugh At You (Warner Bros.)	121749



"Valentine"  
Static X, Linkin Park,  
Disturbed, more. (Warner Bros.)  
202796



"Dracula 2000"  
Powerman 5000, Pantera, etc.  
(Sony Music Soundtracks) E  
198705

Skinlab—Disembodied: The New Flesh (Enhanced) (Century Media)	280719
Amorphis—Tuomela (Relapse Records)	277525
Videodrone (Elementree/Reprise)	276386
Leah Andreone—Alchemy (RCA)	261537

## Greatest Hits

Judas Priest—Metal Works '73-'93 (Columbia)	459412
Red Hot Chili Peppers—What Hits! (EMI)	448209
White Lion—Best Of Atlantic	446278
George Thorogood And The Destroyers—The Baddest Of The Bad (Hits) (EMI)	444505
ZZ Top—Greatest Hits (Warner Bros.)	438010
Twisted Sister—Best Of (Atlantic)	435800
Cheap Trick—Greatest Hits (Epic)	428656
Ratt—Ratt & Roll 8191 (Atlantic)	427799
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The Black Crowes—Greatest Hits 1990-1999 (Columbia)	398024
Journey—Greatest Hits (Columbia)	375279
Krokus—The Definitive Collection (Arista)	374520
Ramones—Ramones Mania (Sire)	371450
The Best Of Kansas (CBS Assoc.)	327742
Ted Nugent—Great Gonzos: Best Of (Epic/Legacy)	317644
Faith No More—Who Cares A Lot? (Slash/Warner Bros.)	289637
Eagles—Greatest Hits, 1971-75 (Asylum)	287003
Dokken—Very Best Of (Rhino)	284745
Skid Row—Four Seasons: The Best Of (Atlantic)	266700
Black Sabbath—Reunion! (Epic)	265553
Santana—The Best Of (Columbia/Legacy)	242024
Ozzy Osbourne—The Ozzyman Cometh (Epic)	229955
King's X—Best Of (Atlantic)	228163
Boston—Greatest Hits (Epic)	212464
Cinderella—Once Upon A... (Mercury)	210740
All The Aces: The Best Of Motörhead (Enhanced) (Remastered) (Castle Music)	199349
Iron Maiden—Best Of The Beast (Castle Music)	199281

American Hi Fi (Island)	234542
Cypress Hill—Live At The Fillmore (Columbia)	199463
Stone Immaculate: The Music Of The Doors—Creed, Aerosmith, more. (Elektra)	196725
Fuel—Something Like Human (Epic/550 Music)	195073
Halford—Resurrection (Metal-Is)	192906
Matchbox 20—Yourself Or Someone Like You (Lava/Atlantic)	168161
Ultraspank (Epic)	239541
"Bride Of Chucky"—Powerman 5000, more. (CMC International)	261123
Stuck Mojo—Rising (Century Media)	238394
Rainbow—Live In Europe (Mausoleum Classix)	235077
Six Feet Under—Warpath (Metal Blade)	220145
Joe Satriani, Eric Johnson, Steve Vai—G3 Live In Concert (Epic)	212373
Skunk Anansie—Stoosh (Epic)	211102
DJ Clue—The Professional 2 (Def Jam)	199562
Downset—Do We Speak A Dead Language? (Mercury)	164582
Fight—A Small Deadly Space (Epic)	127738
Monster Voodoo Machine—Suffersystem (RCA)	125237

Silverchair—The Best Of, Volume 1 (Epic)	199190
Anthrax—Return Of The Killer A's (Begard Records)	198804
Santana—Best Of Volume 2 (Columbia/Legacy)	198143
Moby—Mobsongs: The Best Of 1993-98 (Elektra)	190942
Whitesnake—20th Century Masters (Remast.) (Geffen)	190314
Poison—Greatest Hits (Capitol)	175323
The Doors—Greatest Hits (Enhanced) (Elektra)	170084
Nazareth—Greatest Hits (A&M)	156778
Quiet Riot—Greatest Hits (Pasha)	150656
Europe—1982-1992 (Epic)	138032
The Best Of Badfinger (Capitol)	127142
Lita Ford—Best Of (RCA)	125054
Billy Squier—The Best Of... (Capitol)	122887
Slaughter—Best Of (Chrysalis)	122325
Bruce Springsteen—Greatest Hits (Columbia)	119354
Aerosmith—Big Ones (Geffen)	111468
The Best Of New Order (Warner Bros./Qwest)	111393
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# POWERMAN 5000

BY DON MARSHALL

**P**owerman 5000 have quickly emerged as one of the most important, influential and successful members of New Metal society. Unlike so many of their hard rocking brethren who believe that theatrical trappings are only utilized to camouflage instrumental weaknesses, this Boston-based unit know that visual dynamics and rock and roll explosiveness can work hand-in-hand. Following the breakthrough success of their 1999 release, **Tonight The Stars Revolt!**, vocalist/mastermind Spider One and his crew (guitarist Adam 12, guitarist M.33, bassist Dorian 27 and drummer Al 3) hit the tour trail for a dizzying 18 month road excursion that further refined their not-so-delicate blend of visual extravagance and musical excitement. Soon, the end-result of that growth process will be experienced on PM5K's new disc, an album that clearly pushes the limits of every imaginable aspect of the metal empire. Recently we managed to catch up with the ever-active Spider One to get an inside view on the always-unpredictable world of Powerman 5000.

**Hit Parader:** You have a reputation for being one of the busiest guys in the rock world. How accurate is that depiction of you?

**Spider One:** For good or for bad, I'd have to say that it's very accurate. If I'm not doing at least ten things at once I start to get nervous. I'm not very good handling free time. I



*"We had stuff on our agenda that needed to get done."*

like to put that time to good use. Right now, completing this album has been my top priority, but we recently completed work on our home video collection, **Backstage and beyond the Infinite**, and I've been working with bands on my new record label. Make sure to keep an eye and an ear out for a band called Halfcocked—they're gonna be the first release on the label.

**HP:** Did the success of your last album place more pressure on you with this one?

**S1:** It's not an easy thing to admit, but I did feel the pressure this time. In fact, I felt it a lot more than last time. When we went into the studio to begin work on

## Tonight

**The Stars Revolt!**, you could probably count the number of people anxiously awaiting that album on one hand. There really weren't that many of them. Because of that, we had all the time in the world, and we also had the chance to explore in any direction we wanted. This time, there's pressure because not only are a lot more people aware of us, but we also had a much narrower window of opportunity when it came around to writing and recording. We knew we couldn't take six months to get this completed. We had stuff on the agenda that needed to get done.

**HP:** Can we expect

many big surprises on this album?

**S1:** Maybe the whole attitude of the album will be a surprise to some people. In some ways, it was a surprise to us. We went in the studio with the bare-limit number of songs written and just took it from there. We knew we wanted to get the record done as quickly as possible, and our producer, Terry Date—who's been responsible for some of the best heavy rock albums of all-time—kind of pushed us to keep up a very heavy,

aggressive stance. That's the way the album turned out. It's much more aggressive and much heavier than the last one, and we love it.

**HP:** You mention "the bare limit number" of songs written for this disc. Exactly how many constitute that limit?

**S1:** We're not one of those bands that sits around writing songs at every available opportunity. We tend to write when we have to, and we write exactly what we need. We probably didn't even have enough material ready when we first entered the studio— maybe only about a dozen songs—but we pinched here and twitched there, and we ended up with exactly what we needed and wanted. We've always believed that quality is more important than quantity.

**HP:** Tell us about some of your favorite songs on the album.

**S1:** Right now I was just listening to *The End Of Everything*, and I'm very proud of that one because it represents everything that Powerman 5000 has become on this album. It's heavy and it's exciting. But perhaps I should talk about *Bombshell*, which will probably end up being the first single we release. To my ears, it sounds like *When Worlds Collide*, only magnified about 20 times. There's nothing that provides greater satisfaction than when you know you really nailed a song, and we nailed that one!

**HP:** Your albums are more than "mere" musical product, they're part of an overall concept. What will that concept be this time?

**S1:** The toughest thing for me is to find the proper balance between the music and the concept. I never want one to overshadow the other. There are some people out there, like a Marilyn Manson, who run the risk of becoming trapped by their visual excess. They always have to top themselves or run the risk of becoming mundane. How to balance the

**Spider One:  
A very busy guy.**

and the visual aspects of what we do is always on my mind. This time we will keep a very theatrical, entertaining approach that will clearly have evolved from what the fans saw last time.

**HP:** Now that you have three album's worth of material ready, what can we expect from the band once you hit the road?

**S1:** Well, obviously, longer shows. We won't have to scratch our heads trying to figure how to stretch things out for 75 minutes. Now we can finally break that mythical 90 minute barrier. I think having all these new songs will give us a lot more depth and flexibility and really make the show that much more exciting. We've got some very big things planned for the stage show this year, and when you combine those ideas with the new material we have at-hand, I think it's easy to understand why we're so excited.



# BREAKING THE RULES

# HALFCOCKED

BY ALLAN MAYNARD

If we were so inclined, there are just so many pithy, interesting perhaps even amusing comments a snide journalist could make in regard to the exciting young band Halfcocked. After all, with this Boston-based unit's lineup consisting of three-guys and two-girls, the more mathematically inclined among us might insist that this raucously rockin' band is actually slightly less-than halfcocked. Oh, can we possibly control the hilarity? But none of this foolishness seems to mean the proverbial hill o' beans to vocalist Sarah Reitkopp, guitarist Johnny Heatley, guitarist Jamie Richter, bassist Regina Zernay and drummer Charlee Johnson. On their major label debut, **The Last Star**, the members of Halfcocked emphatically prove why Powerman 5000's visionary leader, Spider One, decided to make this unit the first signing to his new Megatronic record label.

"When I started the label I was looking for a band that really was different in a lot of ways," Spider said. "Halfcocked certainly fit the bill. Their lineup was unique, but more importantly, so was the way that they approached their music. I've always loved bands that had a special look, but also a special way of presenting their music. That was true for everyone from Cheap Trick to Blondie to Guns N' Roses. These guys kind'a fit right in."

While it will take a bit of time before we discover if Halfcocked's approach to the hard rock world will bring them anywhere close to the kind of adulation enjoyed in past decades by the likes of Blondie or Guns N' Roses, there's no denying the substance and the style contained within the group's new album. Take a heaping helping of hard rock energy, add a touch of punk attitude and just a smidgen of pop-star cool and perhaps you'll come close to grabbing hold of this band's musical essence. But as they show on such **The Last Star** songs as *I Lied*, *Gun For Hire* and *Drive Away*, it's nearly impossible to easily

*"We're the sum  
of our tastes  
and everything  
we ever liked  
listening to."*



## BEATING THE ODDS

describe or define this unit's high-octane musical antics.

"We're the sum of all our tastes and all the things we ever liked listening to," Reitkopp said. "It's not anything magical—it's just five people who love rock and roll getting together and making the best music they can. It's great that people have begun to notice us, and thanks to Spider's help we've got a big leg up in the sense of getting people to recognize our name. Now the burden falls on us to get those people to recognize the music as well."

Not only has the omnipresent Spider One served as the head of Halfcocked's new record label, a few months back he also gladly took on the responsibility of directing the

band's first video for *I Lied*. By now virtually all of us have seen that clip airing late at night on our favorite video outlet, and its brightly-colored images and mind-melting visual tricks seem to perfectly reflect and enhance the sonic mayhem transpiring within the group's music. For Halfcocked, their relationship with Spider

and Megatronic has already yielded a bumper crop of positive results... now there's even talk of the band serving as the opening act for Powerman 5000 during that band's upcoming tour. When will all the excitement end? "We hope it **never** ends," Reitkopp said with a smile. "It's been great for us. We can't wait to get out on the road. It's what we've wanted to do since we first got this band together. But we know that we need to stand up on our own as well. The best part is that we feel confident enough about our music and about our ability to entertain an audience when we're on stage to do that. I think we're ready for any of the challenges that will face us in the future, and at this point we're actually looking forward to them."

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begun to develop within the rock and roll world—the inability of successful young bands to follow up their break-through status with similarly successful product. Bands that have recently fallen into this category include the likes of Godsmack, Orgy and Buckcherry, each of whom saw their most recent efforts fail to attain the stellar heights enjoyed by its album predecessor. Will such a fate now befall Staind with **Break The Cycle**?

"It's hard to grasp what happens when things start to break for a band!"

BY TODD KAREY

## HITTING FOR THE CYCLE

**L**e'ts make this declarative statement right off the bat: Staind now rank as one of the most successful bands in the entire hard rock realm. Such news may not come as a shock to those who have closely followed the careers of vocalist Aaron Lewis, guitarist Mike Mushok, bassist Johnny April and drummer Jon Wysocki over the last few years. But, in all honesty, such a revelation still comes as something of a surprise to the band members themselves. You see, when you're busy touring the world for months at a time, when your life revolves around recording schedules and media sessions, and when your days are crammed with the complex necessities involved with simply getting from "Point A" to "Point B", you just don't have the proper time to place your accomplishments in their proper perspective.

"Sometimes I try to get off by myself just to think about what's happened to us," Lewis said. "Even when we're on the road, sometimes I'll bring out my fishing reel and just try to get away for a few hours. Maybe I won't catch anything— maybe I will—but just having a little break from what has become a very hectic routine does me a lot of good. It is hard to get a grasp on what happens to you when things start to break around you. Things happened relatively fast for us, and in some ways we're still trying to catch up."

One of the primary ways that these natives of Springfield, MA have attempted to realign their creative systems is by pouring their hearts and souls into the recording of their latest album, **Break The Cycle**. Coming as it does two years after the band's major label debut, **Dysfunction**, first brought them to the attention of the rock and roll masses, this new collection picks up where their previous effort left off—and then takes us on the kind of emotive, energized musical journey that we've all grown to expect from this power-packed quartet. Seemingly each and every one of the band's new tunes represents not only a quantum leap forward in terms of lyrical and musical dexterity, but also a major leap of faith in this unit's belief in their own rock and roll powers.

"We are more confident, but at the same time making this album was a very nerve-wracking experience—especially for me," Lewis said. "We had so little pressure on us when we were making **Dysfunction**. Nobody knew who we were except for a small group of fans. The record label just told us to take our time and make a great album. On top of that, we had all the material ready to go even before we entered the studio. This time it was completely different. We had to do a great deal of writing while we were recording, and that's given a very different feel to a lot of the songs. I think it's worked out for the best. This album reflects a lot of the growth we've undergone as a band over the last few years."

It should be most interesting to see how the rock world reacts to Staind's latest offering. While their third album is undoubtedly their best effort to date, in recent days a somewhat alarming pattern has

Rather than being put off by the pressures inherent in emerging as stars upon the contemporary music playing field, however, Staind have now clearly responded to the various challenges that confront them like true music biz veterans. As the critical kudos for their latest release appear on virtually a daily basis, and as a plethora of exciting tour offers continue to roll in, these four rockers just try to focus on the work at hand. It may not be an easy task to let such much-deserved attention roll smoothly past you, but in 2001 the members of Staind have their priorities in perfect working order. They know they've got the sound. They know they've got the songs. They know they've got the attitude. Now all Staind are waiting for is the next big chance to add another exciting chapter to their fast-building rock and roll legacy.

Considering how far Staind has come over the last few years, the band members have every right to be extremely proud of their accomplishments. It was back in 1994 that these dedicated rockers first brought their varied backgrounds and influences together under the Staind banner. Within months they had begun writing original material and performing those said-same songs in clubs throughout the New England area. By 1996 they felt bold enough to finance their own first album, **Tormented**, a disc whose initial 5,000 print run was sold out within weeks. All the hubbub the band was creating eventually reached the ears of none other than Fred Durst, frontman for Limp Bizkit, and noted rock and roll entrepreneur.

As it happened, at the time Durst was seeking out up-and-coming bands to work with, and the chance to check out Staind seemed like divine provenance to the hyperactive rocker. After catching their show in front of a packed club crowd, and realizing the awesome potential housed within the band's overwhelming sound, Durst quickly moved in to help land Staind a recording contract. Soon after, the group found themselves in the studio laying down the tracks for **Dysfunction**. Upon that disc's release in 1998, such tracks as **Suffocate** and **Just Go** immediately became radio and MTV staples, and as the band's notoriety continued to expand, so did their impact on the tour trail. But all that has merely served as an appetizer for what these New England rockers are now serving up on **Break The Cycle**. Once again the band's sound represents a unique and at times haunting amalgam of hard rock ideals, possessing both the angst-filled passion of '90s grunge, and the strident power of more traditional metal. With Mushok's guitar thunder laying down a rock-solid foundation, and Lewis' flexible vocal range providing the impetus for the band's far-reaching forays, Staind have once again shown why many believe they are the best young hard rock band in the world.

"There's no way of denying that there's more pressure on us now," Lewis said. "But we feed off of emotion. That's what fuels our music. So we'll take any pressure we feel and make it work for us."

PHOTO: ANNAMARIE DISANTO



# STAIND

## HIT PARADE

**S**aliva can almost taste it. This Memphis-based hard rock unit can almost sense the manner in which the entire musical world has begun to embrace the material featured on their debut disc, **Every Six Seconds**. Such a response has obviously pleased vocalist Josey Scott, guitarist Chris D'abaldo, guitarist Wayne Swinney, drummer Paul Crosby and bassist Dave Novotny, but in all honesty, it hasn't surprised them. There's no mistaking the swagger and confidence that this unit brings to their work, the kind of self-assured attitude that instantly informs anyone within ear-shot that these guys aren't messin' around. If you don't believe us, just check out the video for Saliva's first single, *Your Disease*, a track that has broken through the often stringent playlists at MTV to register some mighty impressive viewer responses. That's one clip which exudes the kind of high-octane energy and high-profile charisma that has quickly become this unit's rock and roll calling card. Recently we sat down with main-man Scott to gather in as much pertinent info as possible on this exciting young band.

**Hit Parader:** Growing up in Memphis, was it tough to be a hard rock band? Most people think of that town as being a capital of country music.

**Josey Scott:** Elvis is still alive in Memphis! (Laughs) There's no question that people have a certain image of the city because of him. But the fact is that there's always been a strong rock and roll feeling in the town—it's a place that thrives on all kinds of music. Maybe people from New York or L.A. may think of Memphis as being just country, but I think the rock scene down there is very strong.

? What separates Saliva from the horde of other young bands out there?  
**JS:** I'd have to say that it's the chemistry that we share. The five of us have done a lot in music both together and in other bands, and because of that we've developed a very strong opinion about what we like and what we don't like. We've all been in enough bands where it just wasn't happening. The music just didn't do it for us. But somehow we all came together, and when we're together we try to make music that makes each of us feel a sense of total satisfaction. It's that mix of heaviness and melody that we have—great songs that stick with you long after you heard 'em.

**HP:** The diversity of your song writing is

**Saliva:** "We take a lot of pride in the way each of us contributes to this band."



# SALIVA

quite unique.

**JS:** Thank you. We take a lot of pride in that. A lot of that has to do with the freedom that each of us feels when it comes to expressing ourselves and to contribute to the music that the band makes. We've also tried to bring a lot of different elements into our songs, but we wanted all of them to flow naturally into our material. Some people might hear the heaviness of *Click Click Boom*, the melody of *Your Disease* and the hip-hop flavoring on *Dopamine* and think that we're just trying to fit in.

Well, we are—but we're doing it our own way.

**HP:** Is there any special significance in the album title **Every Six Seconds**?

**JS:** I was watching a documentary on TV one day and they said that men think about sex every six seconds. That stuck with me. When we were thinking about album titles, it also goes back to something someone once told me, that life cycles happen every six seconds. It's not something that blows you away when you first hear it, but the more you think about that concept, it really



**JS:** I think we're a stage band at heart. That's where we started, and that's where we still feel most at home. Making the album was an incredible experience for us, and we enjoyed every second of it, but we couldn't wait to get back on stage once we were finished. Now that the record is out and makin' some noise, we're really looking forward to getting on the road and touring everywhere we can. That's one of the things we've dreamed about from the moment we got this band together.

**HP:** You guys seem to be part of just about every movie that's come out recently. Earlier this year, didn't you have music in *Dracula 2000*, *Tomcats* and *Joe Dirt*?

**JS:** Actually, I think we only made it into the ads for *Joe Dirt* (laughs). But we were on the soundtracks for the other two movies, and that's great exposure for a band like ours. There were bands like Monster Magnet, Static-X and Linkin Park on those soundtracks, so people who may have never heard of us before got a little

**"Men supposedly think about the same thing every six seconds."**

# METAL FROM MEMPHIS

guitar to you. It's a very 21st century concept. In a musical sense, I guess you could say that new cycles come all the time. Chris and I roll... that they time everything. Hopefully, we're the band that represents this cycle.

**HP:** Tell us a little about how the band got together.

**JS:** Chris and I really got the band together in 1996. Before that we had bounced around in different groups, but we just weren't satisfied. We felt that together we could really make some good music and maybe get some

place with it. Wayne came in next and I think he immediately sensed that we had something interesting happening. Paul and Dave joined in early '97 and from then things really began to take shape. We entered a local Grammy Showcase competition in Memphis, and out of about 1,000 national band we made it all the way to the finals in New York. I think that probably opened the eyes of a lot of people.

**HP:** How do you feel your music translates on stage?

**BY ROB ANDREWS**

taste of what we're about.

**HP:** Are you concerned that with so many new major label hard rock bands currently fighting for recognition Saliva may get lost in the shuffle?

**JS:** I guess thoughts like that cross your mind from time to time, but we're confident in what we do. We believe in the music. Our attitude is if we're good then people will notice us. If we're not, then we don't deserve their attention. I think we're good enough.



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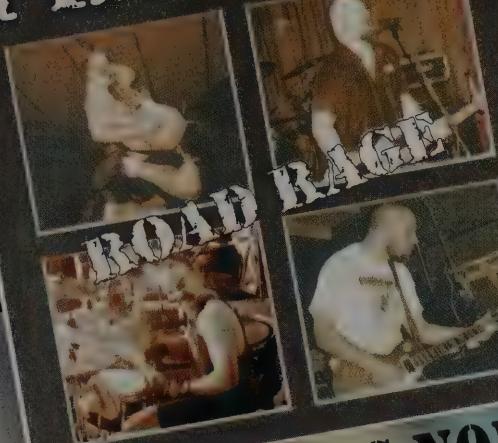
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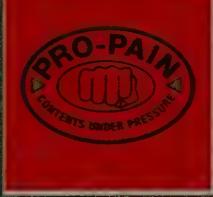


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# STATIC-X A GUITAR CONFESSION

For a band that's only been at the top of the rock pile for less than two years, Static-X have certainly experienced their fair share of excitement. They've had their debut album, **Wisconsin Death Trip**, attain platinum sales status. They've had their first tours become sold-out successes. And they've had one of their key members leave. But as the band consisting of vocalist/guitarist Wayne Static, bassist Tony Campos, drummer Ken Jay and new guitarist Tripp Eisen (who replaced Kochi Fukuda late last year) get ready to do it all over again in support of their latest disc, **Machine**, the group's members can sense that there's a different, more mature attitude surrounding this Chicago-bred unit. Indeed the X-men have been to the mountain top, and they've seen the other side... and, more importantly, they've lived to tell about it. So when we recently sat down with Mr. Static for a little heart-to-heart conversation, we couldn't help but wonder how the various trials and tribulations of rock stardom have played upon his soul.

BY FRED WILDER

**Hit Parader:** As you look back over the last 18 months—the time since your first album was released—what stands out in your mind?

**Wayne Static:** Probably the whole growth process that this band has gone through. Most of it has been really good, and a few things have been kind of difficult. But when you put everything that's happened to us together, you begin to sense the new level of maturity that we have. I think you really hear that on the music on **Machine**. We've really gotten to know who we are as a band, so what you hear is just the next step ahead for us.

**HP:** What particular challenges did making a second album present?

**WS:** Now there are some expectations. We have to produce something that the fans will like as much as they liked the first album. You also want to push yourself a little bit and bring a few new things into what you're doing. But we weren't self-indulgent. Our first thought was to please the fans. Pleasing ourselves almost came as an after thought.

**HP:** The band had to recently change guitarists. How much of an impact did that have on your psyche and on your creative process?

**WS:** It was a kind of difficult when we realized that Kochi's priorities were in kind of another direction. He played a major role in the band's success, and for him to depart just as we were getting ready to make our second album obviously wasn't the best thing for us. But we decided to just keep the core group together and make the album as a three piece. We had known Tripp from his previous band, Dope. We had toured together last year. We knew almost right away that he was the guy we wanted in the band, and that was even before we knew that he had left Dope. It just worked out for us. He was around during the making of the album, but we just decided to pick things up when we finished our recording. He needed some time to acclimate to our way of doing things.

**HP:** How does the band sound on-stage with Tripp involved?

**WS:** In all modesty, I've got to say that we sound pretty awesome. He brings an even heavier element into the band, which is exactly what we were looking for. His influences are the same as mine, and his experiences on the road are the same ones we've



Static-X:  
New lineup,  
new album,  
new heights of  
success.

"In all modesty, this lineup sounds just awesome."

had, so he's fit right in. It's been about as smooth a transition as we could have expected."

**HP:** Some bands have recently had some troubles with the second albums being accepted as readily as their first, is that a concern with **Machine**?

**WS:** That's one of those things we can't control. It would be great if we could go to everyone who bought our first album and make sure they bought this one and use that as a base. But that's just not the way it is. One of our primary goals was to make sure that we made an album that those fans would respond to and like. I think we've done that. All we can do is make the best album we can and then hope that works. This time I think we have made a better record. Every element that you may have liked on **Wisconsin Death Trip** has been pushed to a more dynamic level on **Machine**.

**HP:** There's a song on the album called **Machine**. What came first, the song or the album title?

**WS:** The song was something we were working on, and when it came time to come up with a title for the album, that just seemed to work. So to answer your question, the song came first.

first. But it really works for the band right now because I think we're operating like a machine. With Tripp onboard we really have a focus on what we're trying to do. It's a great feeling to have.

**HP:** How surprised were you when your first album began to take off commercially?

**WS:** It was great, but we were so caught up with doing what we do that we really didn't have that much time to notice. All we knew was that we kept getting chances to tour, make videos and do the things that we enjoy. That was the way we were able to judge our success.

**HP:** As you contemplate returning to the road for the next year with a new album and a new band member, are you excited?

**WS:** Oh yeah! We've taken a little time off from the road to make the album, so now we're really ready to get out there and reconnect with the fans. One of the things that overwhelmed us the most last time we have that same dedication for them. Everything we do is done with them in mind. So when we come back through your town, make sure to come and see us.



The Cult:  
"Once we got  
back together we  
sensed there was  
still something  
special here."

# THE CULT A ROCKIN' RETURN

BY ROB ANDREWS

To a generation of New Millennium rock and roll fans, the Cult's music may best be known from that omnipresent 30-second car commercial where one of the band's best-known songs, *She Sells Sanctuary*, is used to primary advantage. Unfortunately, for many who grew up under the watchful musical gaze of everyone from Nirvana to Korn to Slipknot, that advertisement might represent their only exposure to this quasi-legendary hard rock band. Too bad, because none of us should ever forget that for a brief, shining moment in rock and roll history, the Cult was among the biggest bands on Earth.

That moment may have lasted for a short time (indeed, only slightly longer than the proverbial Andy Warhol "15 minutes"), and it may have occurred more than a decade ago, but for that instant in time, the band fronted by vocalist Ian Astbury and guitarist Billy Duffy was the coolest, hippest, most happenin' band around. Fans adored them. Radio ate up their music. And the press treated them like long-lost broth-

ers. In the wake of the initial '80s metal bombardment fronted by the likes of Motley Crue and Ratt, this stylish Anglo riff-rock unit took everything to the next logical level.

Their sound was a not-so-subtle hodge-podge of AC/DC riffs, Zeppelin-like solos, and spacey lyrical forays, which together formed the foundation of the Cult's base appeal. With Astbury's then-ass-length black hair waving in the breeze, and Duffy's rough-and-ready six-string work providing their songs with a rock-solid backbone, the Cult were indeed the quintessential late-'80s hard rock act. But today, after nearly six years of inactivity, and nearly 15 years after attaining their pinnacle of power, the Cult are back. Astbury and Duffy have realigned with legendary drummer Matt Sorum (who was the Cult's skin-basher before his high-profile stint with Guns 'N' Roses) and former Porno for Pyros bassist Martyn Le Noble to form a band that, as proven on their new album **Beyond Good And Evil**, still has much to offer the rock-starved masses of 2001. The only question that remains is, will fans more attuned to the guttural bellows of Disturbed and Powerman 5000 respond to the "classic" hard rock approach of the Cult?

"I don't see why not," Astbury said. "I've always believed that great music is great music whenever it is presented. The Beatles can still score a Number One album, and that's mighty impressive. Zeppelin is still held in high regard, and so were many of the bands that gave form to rock and roll over the last two decades. So I believe that if you make a great album, there are still plenty of rock and roll fans out there that will respond to your efforts."

So where have the Cult been? And why have they chosen this particular moment in rock and roll time to make their hopefully triumphant return to the music scene? Well, let's try to answer those questions in the order they are being presented. Where have the Cult been? Seemingly everywhere and nowhere at the same time. Astbury is the first to admit that after the action-packed '80s, he needed to take a bit of a break from the trials and tribulations of the rock and roll scene. Little could he have imagined that it would take him nearly a decade before a major label would again show interest in a band whose albums such as **Electric** and **Sonic Temple** sold a combined total of over six million copies during the band's halcyon days. And why have the Cult decided to again grace us with their presence in 2001 with the release of **Beyond Good And Evil**? The

answer to that one would seem to be rather obvious in these pedal-to-the-metal times.

"We all got together about a year ago and started to jam," Astbury said. "It sounded amazing. It got us all jazzed up about the band and about making some new music. We discovered that there was label interest as well."

Beyond the promise of new-found fame and fortune—as well as a major case of *deja vu* for a generation of die-hard rock fans—the "real" roots for this reunited version of the Cult were planted when the quartet decided to perform at the Tibetan Freedom Concert back in June, 1999. From there, as the quartet's loosely structured jams began to become more and more focused, things began to take on a life of their own. Soon a series of concert dates were booked, and more than two dozen sold-out concerts were performed from coast-to-coast early in 2000. The surprisingly positive response the band's live set received—emanating from both long-in-the-tooth fans of '80s rock as well as a new generation of fans far too young to recall the Cult's halcyon days—convinced both the band members and some major record labels that there might still be some commercial life left in this veteran unit.

"I think some of the label people were surprised that we looked and sounded as good as we did," Astbury said with a sly smile. "Let's face it, some of the people who played in major bands in the '80s haven't taken the best care of themselves. They look and act their age. In all modesty, I think we've all aged rather well."

Whether or not they remain the Rock God sex symbols they were back in the mid-'80s, the undeniable fact of the matter is that the Cult can still teach many of today's rock bands a few musical tricks. Throughout their new album, on such tracks as their "comeback" hit *Rise*, the band relies on their

unerring feel for emotive, propulsive rock and roll, creating a sound that manages to be simultaneously retro and cutting edge in its approach. While it clearly remains to be seen whether or not today's musical generation will relate to the Cult's high energy sound

(after all, many of their '80s peers, from Iron Maiden to the aforementioned Motley Crue, now exist only on the periphery of the hard rock mainstream), there can be no doubt that these guys believe in their hearts and in their souls that they still possess the drive, spirit and talent to make a significant impression on the 2001 metal scene.

"I hope we don't just rely on igniting interest within those who liked us in the past," Astbury said. "I want to see young faces out in the audience each night as well. That was one of the things that pleased me the most about our last tour—there were a lot of kids there who we really getting into what we were doing."

**"I've always believed that great music is timeless."**

**"Our music doesn't fall into any category or time period."**



**D**ISTURBED

From the moment their debut album, **The Sickness**, was first released upon a generally unsuspecting public way back in March, 1999, everyone, everywhere sensed there was something very special about the band called Disturbed. It was hard to instantly put your finger on what that distinctive, special quality was, but we all knew it was there. After all, their singer had that shaved-head look made popular by the vocalist in Staind. Their sound had the kind of thumping, bumping, grinding lit that had helped make groups like Godsmack and Static-X platinum-selling sensations. And their stage shows had the slightly-over-the-top theatrical bent that had served to transform the likes of Powerman 5000 and Slipknot into international stars. Still, despite any superficial similarities they may have shared with others members of the New Metal hierarchy, it was immediately apparent that Disturbed was a band that stood both alone and apart.

"It's hard to make a place for yourself in rock and roll," said vocalist David Draiman. "We always had confidence in ourselves. We knew what we could do, and we believed that there would be an audience out there that would respond to it. But who really knows? You might think you're hot stuff, and when your time comes, you just don't deliver. We may have had our moments of doubt in the beginning, but we did our best to keep 'em to ourselves."

Draiman and bandmates Dan Donegan (guitar), Fuzz (bass) and Mike Wengren (drums) apparently did a great job of hiding any of their budding insecurities from the eyes of those around them. From the very start, the word on Disturbed was that these Chicago-based hard rockers were cocky, confident and in-control. Whether or not that image was initially accurate, in the succeeding months it's come to fit this power-rocking quartet like the proverbial glove. Thanks to the break-through status of songs like *Voices* and *Down With The Sickness*, Disturbed's first foray into the rock world has proven to be a highly successful one. Their world tours have become the "must see" events of the concert season and **The Sickness** is now fast-approaching double platinum status... with no apparent end in sight.

"We think there are at least four songs that can become hits on the album," Draiman said. "So far, we've only really worked two of them. That's why we see no immediate rush to get back into the studio to make another album. With business on the road being as good as it is, and people still responding to the songs on the album, we'll probably not even seriously get around to writing new material until the end of the year."

While we're all waiting to hear new material from Disturbed, the band has been doing their best to keep us satisfied. In conjunction with the release of their *Voices* video earlier this year, the band ran a contest in conjunction with local radio and TV outlets across the nation that resulted in the lucky winner (Joe McGinnis of Denver) being sent all the way to Europe to

join the band as they toured The Continent as the opening act for Marilyn Manson. The contest proved to be such a success that already a variety of ever-powerful media forces, and the ever-more-powerful forces in Disturbed are planning some additional promotional vehicles in the near future.

"That was fun," Draiman said. "The stations that got involved in the contest said they got more responses to that contest than to almost anything else they've done this year. It was good publicity for us, and it was a great opportunity for the guy who won the contest. We all had a good time, and we can't wait to do something else like that."

The undeniable fact is that with their hard-hitting sound, their powerful stage show and their still-down-to-earth Midwestern sensibilities, there are plenty of good reasons why Disturbed have garnered such an immediate and overwhelming response from the often unpredictable members of the rock community. The band's special ability to create a sound that draws upon both "classic" rock elements and cutting-edge musical textures has allowed them to emerge as one of the true standard bearers of the 2001 metal movement. Indeed, one would be hard pressed to find a band more at home with the concept of expanding the often stringent bounds of the hard rock scene.

"I don't think we ever set our sights on just trying to be different," Draiman said. "It's always been more a matter of us just wanting to create the kind of music that we like. We've grown up with so many different influences having an impact on us, and on occasion they all try to come out at the same time. We each have our approach and our interests, and we all want them to be heard. What happens when all that is going on is that you get some pretty strange music. I guess that's the real secret behind this band."

Slowly but surely most of Disturbed's musical "secrets" are now being uncovered by voracious music fans around the globe. From the fiery power of *Stupify* to the quirky charms of *Down With The Sickness*, it seems that Disturbed clearly has created a degree of international musical insanity that has surprised even these fast-learning rockers. But despite their unusual approach and off-the-wall intensity, the two things that most grab you when listening to **The Sickness** are the sheer unadulterated power through which the band plays, and the surprisingly infectious quality of their songs. While comparisons to everyone from Korn to Staind to Godsmack have continued to follow the band around like an unwanted groupie, there's no avoiding the fact that as their star continues to rise in the hard rock skies, there's something very special... and something very disturbing... going on within these shoot-from-the-hip rockers.

"We've started to really appreciate the kind of response we've gotten from the fans," Draiman said. "It's amazing going to a place like London, where we had never been before, and have thousands of fans show up for our first gig. They were so into it, and so were we. It's amazing to see all of this begin to grow and take off. We started with nothing and now we feel we really have something. That's the best feeling in the world."

**IT'S HARD  
TO MAKE A  
PLACE FOR  
YOURSELF IN  
ROCK AND  
ROLL.**

**NO CHAIN REACTION**

**DAVID  
DRAINMAN  
HIT PARADER**

**H**ard rock is hot! There's no more direct or immediate way of letting the world know the current state of the heavy metal world than by stating loudly and clearly that the kind of music that espouses the use of overamplified guitars and from-the-gut vocals is currently the hottest sound on earth. Hard rock bands dominate the top of the sales charts. Metal bands rank among the top revenue generators on the tour trail. Bands with a "real" rock and roll attitude seem to be everywhere, determined in their own in-*yer-face* way to forever remove the endless array of pop tarts and rock pretenders from our listening range.

Indeed, there are certain moments in time that will always stand as landmarks of both rock and roll achievement and

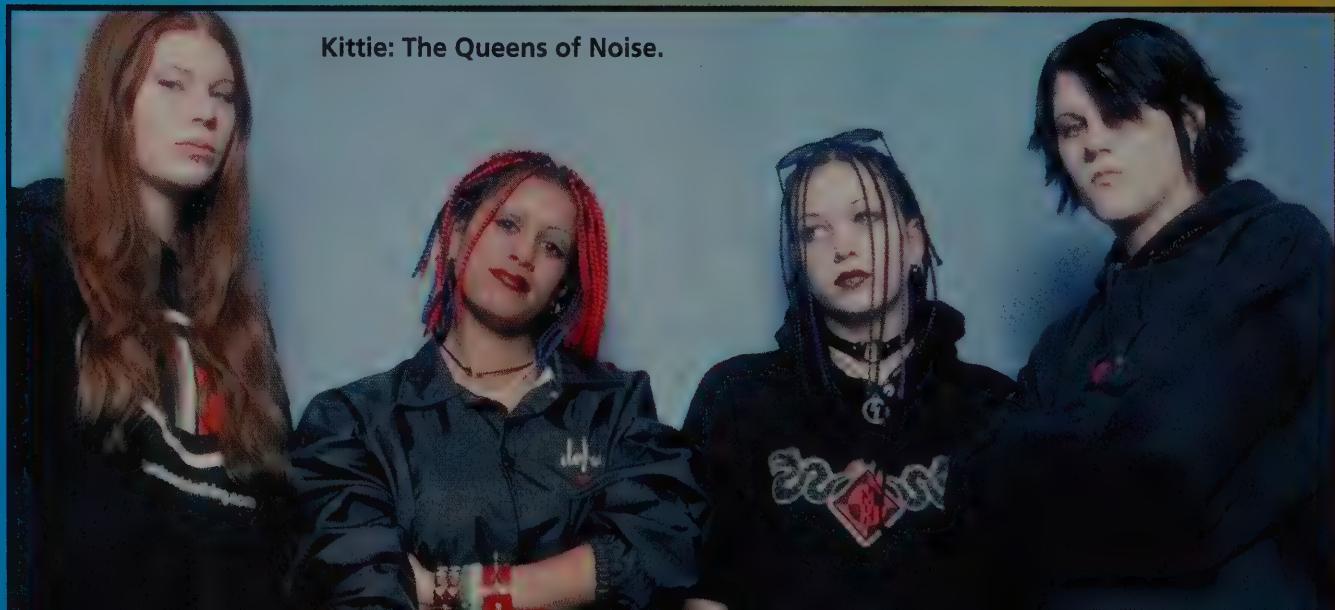
BY ROB ANDREWS

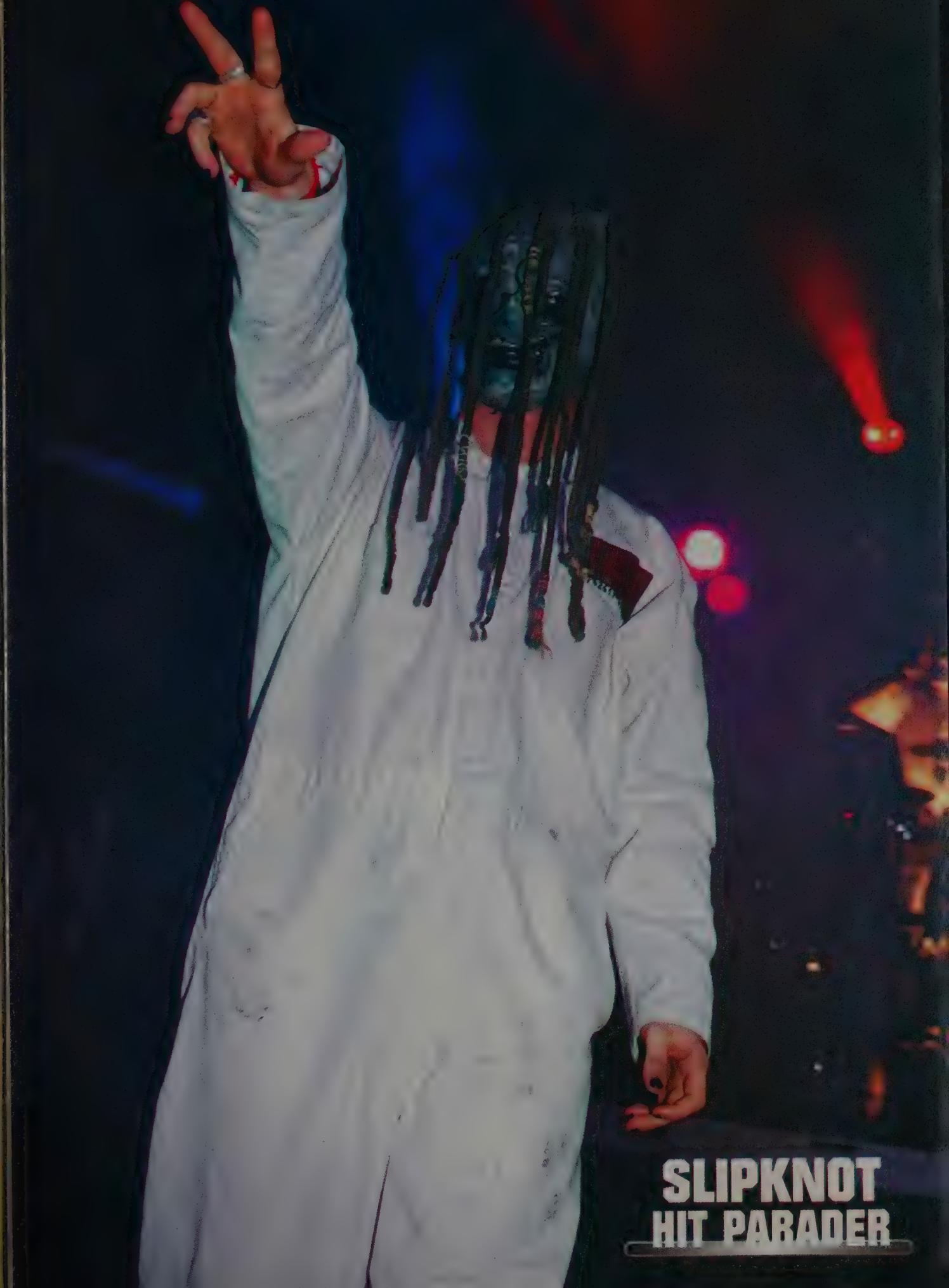
rock and roll change. This is exactly such a time. So far 2001 has proven to be one of the most historic years in hard rock history—perhaps the most exciting time since Korn helped reinvent the rock and roll wheel back in 1994. Perhaps it's the most noteworthy period since a decade ago, when the likes of Nirvana, Soundgarden and Pearl Jam forever changed (for better or worse) the look, style and attitude of the rock scene. Perhaps it is even the most significant time since 1983 when the likes of Motley Crue and Ratt helped herald in the Golden Age of American heavy metal. It may take us a little more time to gather a true perspective on the over-all impact that today's generation of bands will make on the history of the hard rock form. But any way you might choose to look at it, the unde-



**"This is the hottest hard rock has been in a decade."**

Kittie: The Queens of Noise.





**SLIPKNOT**  
**HIT PARADER**



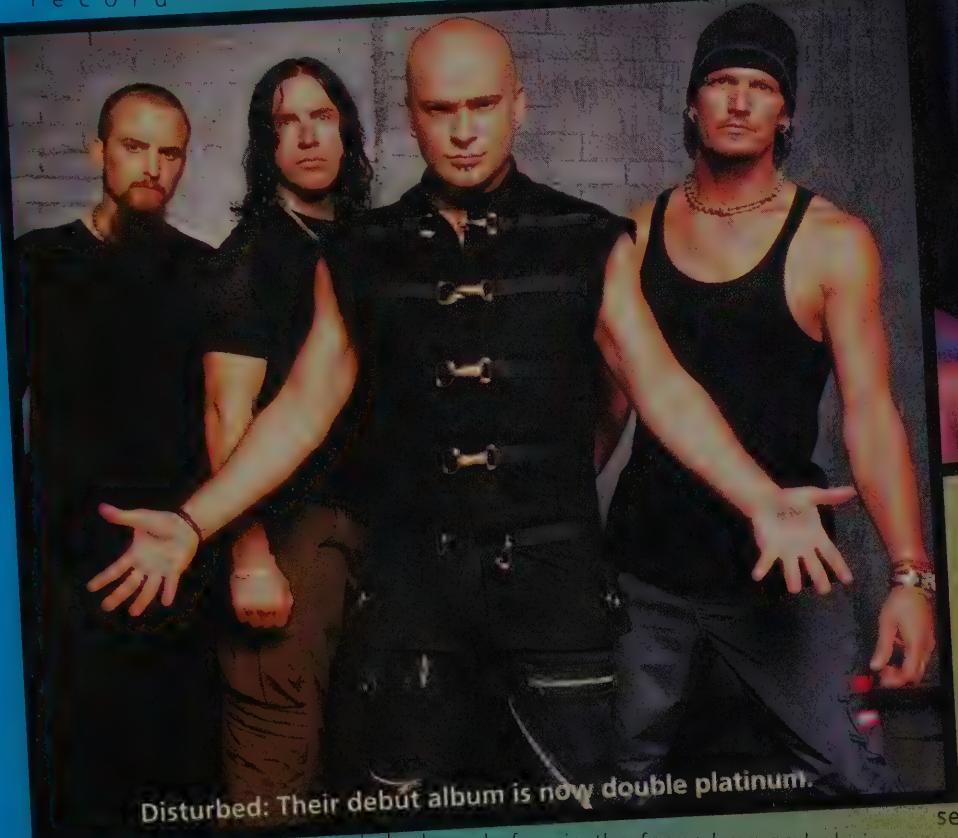
**KORN**  
**HIT PARADE**

niable fact is that there's rarely been a better time to be a follower of powerhouse rock and roll.

Why do we say that this has been such a historic time in heavy metal history? A simple look at the sales charts is enough to answer that question. The likes of Tool, Staind and Slipknot have all recently enjoyed reigns at the very apex of sales success. At the same time, such acts as Disturbed, Kittie and Linkin Park have all shown that there's a still-burgeoning interest in music made by young, exciting bands. And with new releases from the likes of Korn, Metallica and Slayer all scheduled for the upcoming months, rarely before has there been so much top-notch competition vying for fan attention. Indeed, the rock world of 2001 has proven to be one of the most fertile times in the annals of contemporary music, an ideal period for the nurturing of hard rock talent. At times it seems almost bizarre to note how a once-reticent world has rushed to embrace the latest and greatest in new metal product. These days, seemingly everyone who plays heavy rock is being looked upon favorably by record

we motivate them."

With bands like Slipknot spear-heading metal's latest commercial and cultural charge, it seems that there are now few, if any, bounds limiting hard rock's impact on the 21st Century. With a variety of young acts like Static-X, Powerman 5000, Saliva and P.O.D. all adding depth and substance to hard rock's latest uprising, it wouldn't be going too far out on the proverbial limb to state that we may now very well be entering metal's next Golden Age. Maybe the most significant means of monitoring such a development is by noting both the attention major labels are showing hard rock talent, and how much air-time rock radio and MTV are providing for new metal releases. Once again the facts are very impressive. Never



Disturbed: Their debut album is now double platinum.

labels, the media, and most importantly, the fans.

"It is all about the fans," said Slipknot's "Clown" Shawn Crahan. "We know that without them coming to the shows and buying the records, there is no Slipknot. We do it all for them. They motivate us—and hopefully

before in the forms long and glorious history have more young metal bands been signed to major labels, with the likes of Switched, Dust to Dust, Beautiful Creatures, Adema, Drowning Pool, From Zero, Pete, Grudge and Crossbreed representing just a fraction of the recently-released metal product from the majors. And perhaps not in

Ozzy: Busy with Sabbath and solo.

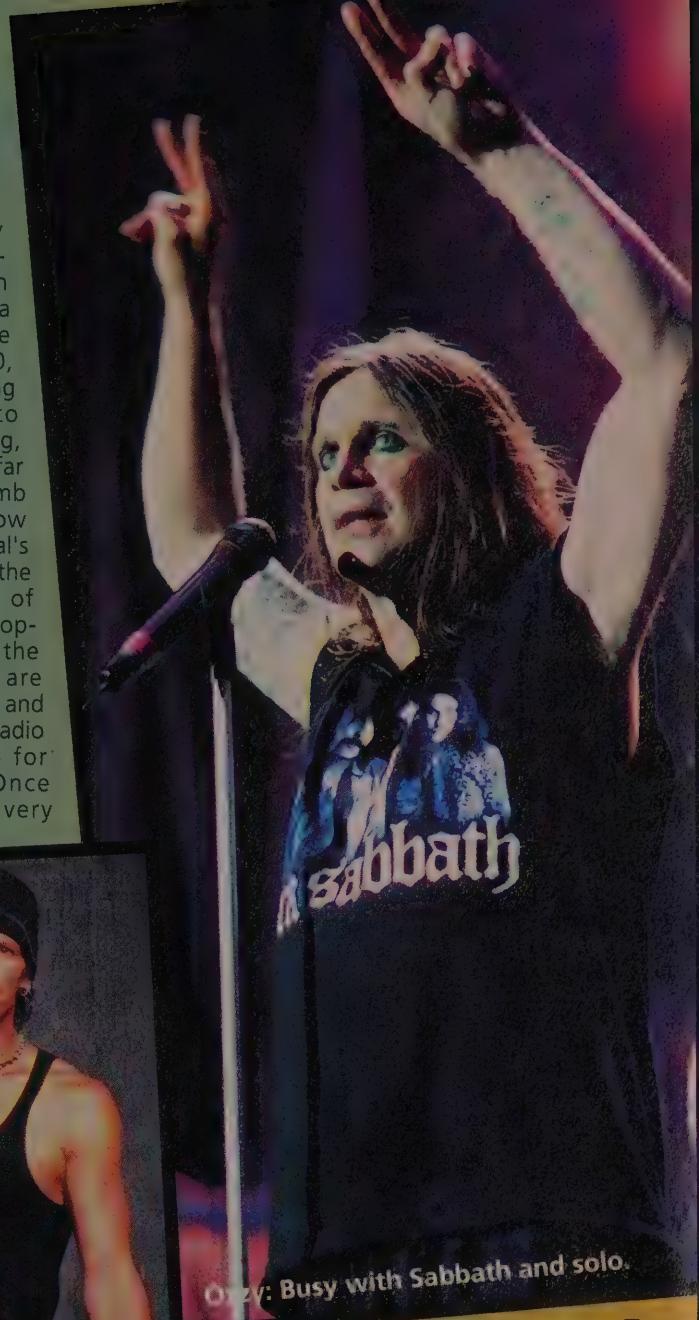
more than a decade have the powerful forces at radio and MTV been more attuned to the latest happenings in the hard rock universe.

"Metal is what's happening on so many levels," said one prominent radio contact. "The labels know that's really what the kids want to hear, and radio knows that's the most dedicated audience. When you get to MTV it's a slightly different story because they just don't seem to play that many videos any more. But late at night, when the video blocks are cookin' all you seem to see are the latest clips from all the young metal bands."

Let's not for one second, however, think that it's just the young metal pups like Slipknot and Staind who are dominating today's hard rock scene. Legendary acts like Judas Priest, Black

PHOTO: ROSS HALFIN/PHOTOFEATURES

PHOTO: ANNAMARIE DISANTO



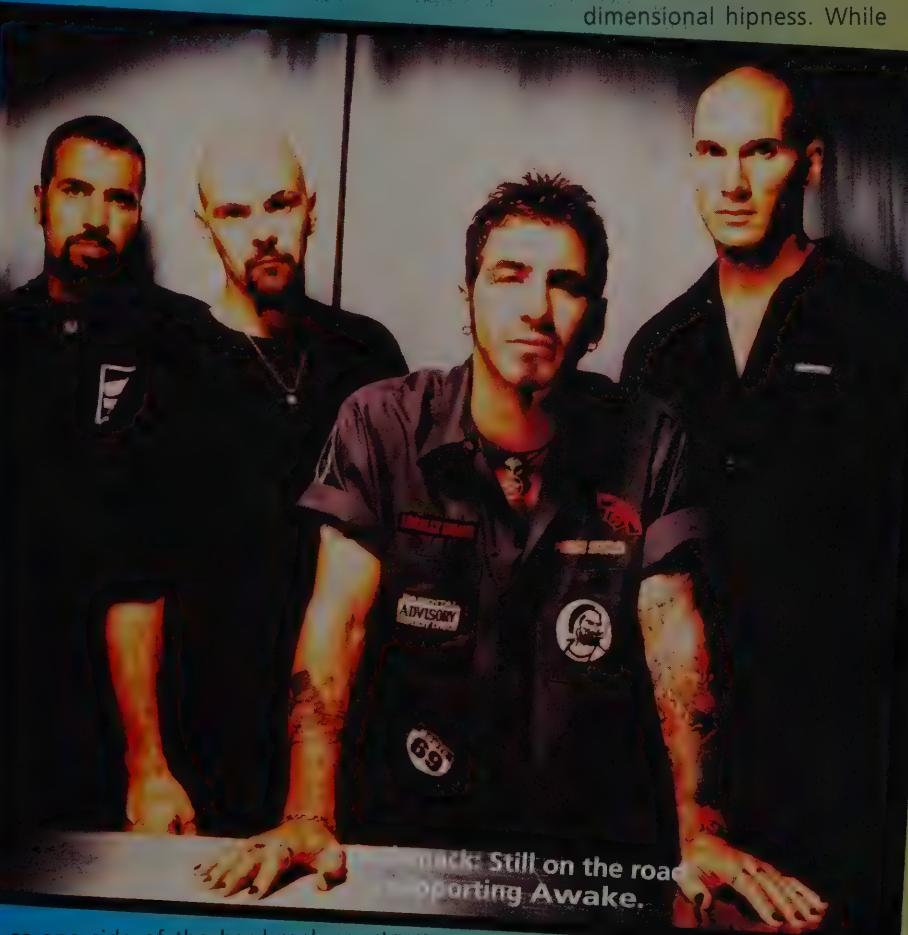
**STAIND**  
**HIT PARADE**

**PHOTO ANNAMARIE DISANTO**

Sabbath and Aerosmith have all recently returned to the rock world after multi-year absences, and each one of these hallowed units has been greeted by the kind of frenzied fan response one might only expect to be provided to a true conquering hero. In fact, Sabbath's historic return as the headliners of the 2001 Ozzfest (a year after they had supposedly retired forever) was one of the year's top metal stories... only topped by the fact that the band currently finds itself in the recording studio laying down tracks for their first album together in nearly 20 years.

"One of the most fascinating parts of touring as part of the Ozzfest is being able to interact with so many of the younger bands," said Sabbath's guitarist Tony Iommi. "The respect and admiration that they show us is truly incredible—and truly appreciated."

As is so often the case, however,



**Bizkit: Still on the road supporting Awake.**

as one side of the hard rock spectrum heats up, another side cools down. It currently appears that the type of music that is moving closer and closer to the deep freeze is the style of rap/metal favored by the likes of Limp Bizkit. While that band is still selling albums by the boat-load and enjoying near-record concert sales, it seems that fans have grown

other heavy-hop acts like Crazy Town, and to a lesser extent Linkin Park, have certainly enjoyed their moment in the sun over the last year, it seems as if a major schism has begun to divide the hard rock world. On one side stands the angst-filled metal sound espoused by the likes of Staind and Disturbed, and on the



**Saliva: Sputher-fried metal.**

a little tired with that brand of street-wise cool and multi-dimensional hipness. While

other is the rap-rock posturing of the Bizkit brigade and their ilk. Much like the line back in the '80s that separated "hair" bands like Poison and Warrant and "power" acts like Metallica and Megadeth, today's metal audience seems to be dividing along similarly stringent musical parameters.

"Man, I always listened to everything and liked all kinds of music," Bizkit's Fred Durst said. "But I can relate to people who like certain things. That's their business. As long as the music is real, then it's cool."

Real or not, there's no way of avoiding the impact that hard rock is having on the contemporary music scene. The sound dominates every media

outlet, while the bands who make that sound are fast-becoming the heroes of the age. After years when metal bands were left in the dust by supposedly more with-it rock practitioners, it seems like the entire contemporary music universe has suddenly come to its senses. Once again we say it—rarely has there been a more exciting time in heavy metal history, and each one of us is perfectly situated to enjoy every last second of it. So is hard rock hot? You bet your ass it is!

"What's so great is that so many young bands are happening right now, but there are also enough of the established bands to really give everyone a sense of purpose," said Disturbed's David Draiman. "I mean you've got the greats like Sabbath and Metallica going out there with all the young bands. That makes me excited, so I imagine it's got to make the fans out there pretty excited as well."

# SLIPKNOT





HIT PARADER

PHOTO: GENE AMBO

# Linkin Park Playing To Win

BY TED BAKER

**T**hey call it The Wall. No, we're not referring to the legendary Pink Floyd album of the same name. Rather, in this case, we're talking about what happens when the human system totally exhausts its supply of energy reserves. It's a condition that frequently confronts marathon runners, mountain climbers and others who push their bodies and souls to the very limits of endurance. In all honesty, it's not something we often associate with rock and roll bands. But as they feverishly approach their one year anniversary as stellar performers within the contemporary music world, the members of Linkin Park somewhat grudgingly admit that they've begun to hit The Wall.

For vocalists Chester Bennington and Mike Shinoda, guitarist Brad Delson, drummer Rob Bourdon, bassist Phoenix

Brad Delson:  
"So many good things  
are happening so fast."



and d.j. Joseph Hahn, the last 12 months have been a dizzying, exhilarating and often exhausting sojourn through the creative mine field that we lovingly call rock and roll. During that time, this So Cal hip-hop/metal unit has risen to the apex of the contemporary music world, with their platinum powered debut album, **Hybrid Theory**, thrilling audiences around the globe with its hard-hitting power and street-wise savvy. But there's no denying that the inherent pressures of recording, touring and just taking care of the daily business associated with being in a best-selling band have begun to take their toll on this still-learning sextet.

"You can never prepare yourself for all of this," Shinoda said. "You can dream about it all your life, and you can work as hard as possible to make it happen, but when things finally do start to break for you, it takes everything to the next level. We love everything that's going on, but we really need about 12 more hours in every day to get everything done. There's just so much more involved in life right now. We'd love it if we could just focus on the music and making sure everything was perfect when we go on stage each night. But with all the travel, and the interviews and other stuff to do, it's just not that easy. There are days

when you just want to get some rest, but you know you've got a lot of work—and a lot of fun—waiting out there for you."

Mind you, it's not like Shinoda—or for that matter any member of Linkin Park—is complaining in any way, shape or form about this band's current lot in rock and roll life. In fact, you'd have to look long and hard to find six guys more content, congenial and down-right confident than the members of this very special band. Despite having **Hybrid Theory** become an almost instant best-seller, despite having their video for *One Step Closer* become a source of inspiration for countless teens across the nation, and despite headline-grabbing live performances on a variety of top-level tours (including last summer's Ozzfest), these guys have managed to keep everything they've accomplished in a rock-solid perspective. They know there's still a long way to go. They know they've just begun to show what they can do with their imaginative musical blend. And they know that the eyes of the rock world are now anxiously following their every move. And you know what? They love it!

"We haven't even had time to process all the good things that have happened to us," Delson said. "It seems like just

about every day something new comes along to blow your mind. One day it's 'Your album went platinum.' The next, it's 'We're off to Europe.' You certainly appreciate each and every one of those things, but we're so busy, and things are happening so quickly, that you really don't have the chance to let 'em sink all the way in."

Maybe in 20 or 30 years, long after their current run of good fortune has faded into distant but pleasant memories, the members of Linkin Park will be able to kick back in their easy chairs and reminisce at their leisure. But for now, there's obviously little time to do anything but plow straight ahead into a rock and roll field just bursting with promising opportunities. With their commitments to Ozzfest now complete, and their own headlining tour of North America underway, perhaps it is time for the LP brigade to start thinking about what comes next in their ever-more-hectic world. Is it time to begin thinking about the next album? Will their highly unusual sound work as well the second time around? Have they even had time to write any new songs? So many questions...so little time.

"We're always thinking up ideas for songs," Delson said. "But to say that we've really focused on writing anything designed to be on the next album would be kind of misleading. We haven't gotten that far yet. The record label isn't in any rush, and neither are we. We don't want to be one of those bands that takes three or four years between albums—especially between our first and second album—but with things going as well as they are, we just want to keep going. We believe there'll be a time and a place for everything."

So with their next recording dates now beginning to loom in the not-so-distant future, and their tour schedule booked solid right through the end of the year, when will these hard-working rockers find time to grab some much needed rest? If they think they've hit The Wall now, wait until they've got another six months or so of solid road work under their belts... and then have their record label tell them it's time to start thinking about a new album. But despite any such potential problems, the members of Linkin Park continue to live large in the here-and-now. They know they've got the entire rock and roll world by the short hairs, and they have no intention of letting go.

"What's been interesting is seeing how people have gone from not knowing anything about us, to kind of accepting us, to really wanting to see us perform," Shinoda said. "At first we were just the strange band with the two vocalists. Now a lot of people seem to really be getting into what we're doing. That's just an amazing sensation. It's a real feeling of accomplishment."

## "What's interesting is to watch how people have gone from not knowing as to accepting us."



**Linkin Park:**  
"There's still a lot more that we want to accomplish."

# MARILYN MANSON

BY JOHN PATRICK

**I**t seems rather apparent that life is never predictable for Marilyn Manson. Whether it's the multi-faceted complexities of his musical approach, or the headline-grabbing contents of his personal life, it often seems as if hard rock's reigning bad boy enjoys surrounding himself with as much chaos and confusion as possible. With the mixed critical and commercial response afforded his most recent disc, **Holy Wood (In The Shadow of the Valley of Death)**, and the apparent demise of his long-standing relationship with actress Rose McGowan, it appears as if Mr. Manson's life is currently in more turmoil than even he might want. But as this wild-eyed 30 year-old rock and roll "freak" has proven over and over again throughout his career, just when you think you might have him figured out, you realize that you don't really even have a clue.

"It doesn't really please me that much to have people talking about me," Manson said. "Unless, of course, what they're saying is interesting and accurate. There is always so much speculation, and so much inaccuracy going around that most of the stuff I hear and read isn't worth anything. It's not even that entertaining."

Whether or not one chooses to believe the notion that Manson doesn't enjoy every second of his time in the eye of his self-created media hurricane, there's little denying the idea that he remains one of contemporary music's master showmen and most gifted self-promoters. Even those who in the recent past may have questioned Manson's true musical intent have now grudgingly come to recognize the obvious—that this Ohio native once known as Brian Warner now ranks as one of the most intriguing rock and roll performers of his generation. Such a notion may indeed be a bitter pill to swallow for those who at one time preferred to view MM's "act" as merely a one-dimensional cultural aberration. For those who

have long understood the mysterious musical machinations that comprise the heart and soul of the Manson rock and roll ethic, however, his current status in the entertainment world has only served to enhance their belief that this remains one artist destined to make a long and lasting impact upon the contemporary music canvas.

"I've never tried to look at what I'm doing in any sort of historical rock and roll context," Manson said. "Each song, and each album has to stand on its own."

Let's face it, whether you love him or hate him, you've simply got to admire much of Manson's

## LINE OF FIRE

approach to conquering the rock and roll world. Clearly over the last seven years, thanks to platinum sales of such discs as **Smells Like Children**, **Antichrist Superstar** and **Mechanical Animals**, he has played the contemporary music game by his own rules—and more often than not emerged from the fray as the unquestioned winner. While many around him have continually railed against his often outlandish behavior, MM has kept his tongue firmly planted in his own cheek, even when he felt the wrath of seemingly every conservative action group in creation raining down around him.

From day-one, he has known all-too-well exactly the kind of on and off-stage commotion he was causing. He also sensed with unerring accuracy the degree of societal outrage that his bible-burning, flag-wiping antics were generating. And he loved it. He never made any bones over hiding the fact that he wanted to be a rock star... in fact, the *biggest* rock star of his time. That was his dream, his goal, his aspiration. And while there are some who may now question exactly how far Manson has gotten towards attaining such a lofty goal, there are few who can question the sincerity of his attempts.

"Manson is at a unique place in his career," stated a New York-based music insider. "His time of greatest impact may have already passed, yet he remains a very viable entity. He can still fill concert halls, sell magazines, and draw attention from the mainstream media. Those are the ingredients needed to maintain his star status, and I'm pretty sure he'll do just about everything he can in order to do exactly that."

Yet at the exact time that some long-time critics begin to wallow in Manson's apparent "demise," many others within the music community remain ready to continually deify him. Through it all, Manson has kept all of this attention in at least some sort of back-handed perspective. There's undoubtedly a smirk lurking behind those jarringly painted lips—one brought on by both the vitriolic response to his latest music from the conservative right, and the warm embrace it's received from his many remaining disciples.

But at the exact same time that even the more snobbish elements of rock society have begun to at least acknowledge Manson's role as either the Dark Prince or the Clown Prince of the 2001 hard rock world, he has chosen to return their "favor" by offering them all a swift kick in the butt. Why else would he appear on his latest album cover atop a cross? Why else would he continue to incite his concert crowds with his fiery lyrical rhetoric and outrageous antics? While so many conservative groups continue to wring their hands in dismay over the myriad supposed "perversions" that the Manson Gang is bringing upon our culture, The Man himself continues to gleefully thumb his nose at his detractors. "You don't like this?" Manson seems to be saying.

"Well, wait until you see and hear this!" It's a performance which Mr. M. has pulled off with all the panache of a skilled Broadway veteran, and there can be no denying that Manson has enjoyed every single second of the time both his supporters and his detractors have spent discussing his latest cultural merits. Perhaps there are still a lingering few among us who haven't looked beyond the Manson-generated hype, or seen through his Satan-via-Cleveland shtick. But more and more people seem to finally be getting the full impact of MM's well-planned, brilliantly executed rock and roll scheme. Here, at last, is a true Rock Star, someone who understands the form's noble past, as well as its well-documented history for outrage, and who has clearly decided to take it all to the next logical extreme. He knows the power he holds... it is the power of rock and roll boiled down to its purest, most refined, most primal essence.

"THE WAY PEOPLE  
RESPOND TO  
THE MUSIC YOU  
MAKE WILL  
ALWAYS BE VERY  
IMPORTANT."

# MARILYN MANSON HIT PARADER

**B**ack in 1999, at the time their debut album, **Fundamental**, was first introducing them to the hard rock world, Puya wondered exactly how their latin-tinged heavy metal sound would fit into the contemporary music scene. It was a logical question for vocalist Sergio Curbelo, guitarist/percussionist Ramon Ortiz, drummer Eduardo Paniagua and bassist Harold Hopkins. They had to wonder if the often restrictive bounds of the metal kingdom would spread wide enough to gratefully accept their unusual blend of musical reactants, which at different times included healthy doses of salsa beats, hip-hop bleats and wall-shaking blasts.

Well, this Puerto Rico-based unit soon discovered that they had little reason for concern. Not only was their debut disc warmly embraced by the metal community, but the band's eclectic sound helped open the door for what soon appeared to be a flood of "Spanglish" hard rock performers. Today, with the release of their second album, **Union**, the members of Puya seem to be practically brimming with confidence. In fact, many of their initial questions of acceptance have now been replaced by wonder concerning exactly how far their special sound may carry them up the New Metal pantheon.

"Our goal this time was to make a record that was heavier than our first one, but one that also was more rootsy," Ortiz explained. "We thought we should get away from the warm weather and our friends in order to do that, so we went all the way to Vancouver, B.C. You couldn't get much farther away from the warm sun of Puerto Rico than that. There, it rains almost all the time, and they don't really have much of a feel for Latin music. But it was the perfect place for us. It made us really focus on the music, and we accomplished exactly what we set out to do."

While they may have been far away from their friends and homeland, the Puya boys did their best to bring a healthy dose of Latin flavor with them to the Pacific Northwest. Indeed, their latest disc features a veritable smorgasbord of "down home" guest stars ranging from rumba percussionists like Cachete Maldonado and Raphael Vargas to trumpet players such as Juancito Torres. The resultant blend of "old school" and "new school" rocks such tracks as *Ride*, *People* and *Socialize*, filling them with an unmistakable spirit and power.

"Bringing all those people together was a great experience for us," Ortiz said. "It allowed us to connect with our roots and our native culture while bringing in the elements that we wanted to express. There is a theme running throughout this album, and that's one that touches on a lot of important social issues. We're trying to present a search for truth, a war against falsehood. We're telling

people to look within, concentrate on knowing themselves, and forget superficiality."

You may be wondering how a band from San Juan, Puerto Rico, developed such a wide-ranging musical scope and intriguing social consciousness. Sometimes the members of Puya wonder about that themselves. But they view it all as a rather natural extension of the environment that surrounded them as they were growing up. You see, in San Juan there are just two available radio stations—one that plays the dance-crazy sounds of salsa, the other that features the heavy-handed riffs

members of Puya had left their island home for a stint seeking both recognition and financial gain in Florida, that they began to realize how much the Latino music of their homeland really meant to them. Perhaps it was the realization that the "Rock-en-Espanol" scene was beginning to break in the States. Perhaps it was the group members realizing that this was their chance to present something totally unique. Or perhaps it was just a growing case of homesickness. Whatever the reason may have been, within a year Puya's music had taken a radical turn back towards its Latin roots—without sacrificing any of its brutal hard rock power in the process.

Once they had established their musical identity, and they had begun writing songs in English, Spanish and even "Spanglish"—where they filled their songs with Puerto Rican slang—Puya's musical stock began to soar within the Latin community. In 1996 the group was invited out to the West Coast where the huge Spanish-speaking So Cal market quickly embraced the unit's special approach. Puya's success in filling a variety of area clubs with both salsa-loving and metal-craving fans convinced a major label to step forward and

# PUYA ROCKIN' ON THE EDGE

**"WE WANTED TO  
MAKE A HEAVY  
RECORD THAT  
ALSO SHOWED  
OUR ROOTS."**

of bands like Pantera and Public Enemy. Growing up with an equal interest in both kinds of music, the members of Puya naturally ended up creating a rather unique hybrid—a sound that features both battering guitar and vocal assaults, and tight, syncopated salsa rhythms.

"We all grew up in San Juan, and those radio stations were all you could hear," said Paniagua. "Sometimes the signals would even get crossed and you'd end up with this really strange combination of the two. In a way, that's what Puya is too—even though I think the heavy rock side does tend to dominate things."

Ironically, it wasn't until 1992, when the

BY CHARLES NORMAN

band to a deal. Within months this eclectic quartet found themselves sequestered in the recording studio laying down the tracks that made up **Fundamental**, a disc that thanks to the breakthrough hit *Oasis*, quickly established itself as one of the most unusual hard rock success stories of the year. At the same time, Puya's rugged blend of rock and roll reactants was proving that this unit could play a vital role in shaping the direction of hard rock's future. Now, with the emergence of **Union** that role has become ever more well defined.

"There will always be Caribbean blood running through our music," Ortiz said. "But we're also very much a rock band. Those two forces come together in very strange ways—we were playing a gigantic three-day festival in Bogota, Colombia, and by the third song all the guys had created the biggest mosh pit I had ever seen. But around the edges, all the girls were dancing to the salsa parts. That's the kind of dynamic that Puya creates. Now we've created an album in **Union** that captures all the heaviness and excitement that we create live."

**PUYA**  
**HIT PARADER.**

# BLACK SABBATH

BY DREW VINCENT

**B**lack Sabbath is the most important heavy metal band of all-time. There, we said it. Argue with us if you want. Debate with us if you must. Tell us that Led Zeppelin had more panache, that Iron Maiden had more fire, or even that Slipknot is more outrageous. We won't fight with you... but we will stick to our original statement. The band comprised of vocalist Ozzy Osbourne, guitarist

Tony Iommi, bassist Geezer Butler and drummer

Bill Ward ranks as the most significant metal band in rock and roll history—the group that helped shape the sound, style and attitude of the form more than any other. If you don't believe us, then just wander out to one of Sabbath's on-going live shows (if you're lucky enough to land a ticket), or wait impatiently until their first album together in nearly 20 years finally arrives. Perhaps then you'll realize that you never should have sassed us in the first place!

"It's a wonderful feeling to know that Sabbath will continue to make music," Iommi said. "As most fans know, we have gone through a lot together over the years, but that has all resulted in us being closer than ever. It's all been quite amazing. I certainly don't know if I necessarily would have wanted to wager on the likelihood of all this transpiring the way that it has."

That's a bet that Tony Iommi most certainly would have lost. Only a few months ago, at the conclusion of Black Sabbath's "reunion" tour, the mustachioed guitarist would probably have wagered the proverbial kitchen sink that the original Black Sabbath would never again perform together.

either on stage or in the recording studio. It's a bet that Iommi is now quite glad he never had to make. After three years of touring the world and raking in an estimated \$20 million in the process, it seemed a virtual lock that these four legendary rockers would never again cross musical paths. After all, such an understanding was a foundational part of the "deal" that first brought Ozzy back to the Sab fold after a well-documented 15 year absence. But apparently both politics and rock and roll make for strange bedfellows, and following Sabbath's highly successful re-reformation at the 2001 Ozzfest (where they headlined over the likes of Slipknot and Marilyn Manson), Iommi is only too happy to now express his relief over his group's return to prominence.

"It's true that I didn't see another reunion as being a very likely event a few months ago," the guitarist said. "I think we all felt at that time it was best to just let everyone move on and continue with the various aspects of their lives. But when the offer came early in the year to have Sabbath reunite and be part of the Ozzfest, it seemed like it was some sort of divine intervention. Obviously, it worked out very well."

Indeed it did! The 2001 Ozz fest proved to be the single most successful metal tour package of last summer. And aside from making scads of money for all involved, the fest provided the rock world with

**"IT'S WONDERFUL  
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one other major side benefit; it led directly to what many thought was virtually impossible—the long-term reformation of the original Black Sabbath. Here's the scoop on how it all came about: At the end of the band's reunion tour, it was agreed that the various members of Sabbath would stay in close touch, not a particularly difficult task considering their ongoing business ventures—including the appearance last year of Iommi's first solo album on Ozz's new Divine Recordings label.

While at that time the thought of touring and recording again was not particularly prominent in anyone's mind, the realization that there was still a great demand for these hallowed Metal Godfathers was certainly not lost on those involved. So when plans for Ozzy's long-awaited new solo album ran into some delays early this year, the question of who could possibly headline Ozzfest 2001 was raised within the Osbourne inner-circle. The obvious, and most satisfying answer was none other than Black Sabbath!

"Things came together quite quickly once we made our minds up," Iommi said. "Something we had learned from past experience is that we couldn't plan some-

### Ozzy Osbourne: Still at the heart of the Sabbath music machine.

thing for months in advance. It had to be more of a spontaneous situation—or at least as spontaneous as an event like this can be. Obviously a degree of planning had to take place—as well as time for rehearsing."

But now with their Ozzfest responsibilities at an end, the task of recording their first full album together since 1982's ironically-titled **Never Say Die** now stares the Men Of Sabbath square in the face. As one might expect, as many questions as answers seem to surround the project. How will the contemporary rock world respond to new music from Black Sabbath? How can this venerable old metallic war horse possibly hope to compete for attention in the hip-hopping, alterna-tripping, angst-groping world of

2001? How will fans weaned on New Metal ideals respond to Sabbath's "classic" approach?

Obviously there will be some nay-saying media wind-bags out there who'll insist that Sabbath won't successfully compete—that they're hopelessly dated and out-of-step with the needs of today's hard rock consumer. These misguided souls will invariably rail about how heavy metal is "dead," how any ongoing work the band may do is nothing more than a gimmick, and how rock should always look ahead rather than behind for its creative inspiration. Others, however, will state with equal intensity that these expansive times present the ideal opportunity for a band like Sabbath to once again unfurl their metallic battle flag. These forces will argue that heavy metal is in the midst of a major commercial renaissance, and that what better band could there be to help lead this charge back up the metal mountain than those self-proclaimed Princes Of Darkness, Black Sabbath?

"I look at this as the next chapter in the Black Sabbath story," Iommi said. "I certainly don't look at it as the last. Everyone in the band has gone through a great deal over the years, and I believe that there are still many great things for us to accomplish. I can't remember when I've been more excited about this band, or about what the future may hold."



# OVER THE EDGE

## HARD ROCK'S NEW STARS

BY VINCENT CECOLINI

**RA, WHOSE REFRESHING APPROACH** to melodic hard rock is seemingly influenced by every popular music style under the sun, is a welcome breath of fresh air. The New York City-based quartet, which features frontman Sahaj Ticotin, drummer Skoota Warner, bassist Pete Williamson, and guitarist David Aaron, is certain to crack the frigid, fickle boundaries of popular culture when their debut is unleashed on an unexpected world this summer.

It was fate when Ticotin ran into an old friend at Edel America, which was one of the many record companies he had visited that day to drop off Ra's demo. The friend, who happened to be an A&R rep at the label, admitted that his firm wasn't handling the band's type of music, but he agreed to listen to the tape.

"It was good and then it got better," recalls the A&R rep. "The band had all the right elements. It had brilliant musicians. The music was hard; it was melodic; and it had incredible vocals." Frustrated that Edel America was not working with rock acts at the time, the A&R rep hesitantly placed the tape on his "back burner" pile. Just a day later, however, he received word that Edel America was in negotiations to produce the soundtrack to **The Rage: Carrie 2**. The deal was contingent on Edel America finding an appropriate song to go over the film's ending credits. With nothing on the label's roster that fit, the A&R rep thought about the song that had been swirling in his head that day, Ra's *Crazy Little Voices*.

"I thought it would be a perfect fit for the movie," he recalls. UA/MGM also agreed. The following morning, he received a phone call from an excited head of the music division of MGM. "He put me on hold, while he fetched the movie studio's president," remembers the rep. "When she came on the line she said, 'Who is Ra? I really like them. Would they be willing to change the song's lyrics to fit this movie's premise?'"

Unbeknownst to the band, the A&R rep agreed that they would alter their lyrics. He breathed a deep sigh of relief when the band not only agreed to the deal, but also to rewrite their lyrics. Soon after, the band's frontman was flown to Hollywood where the studio ran the film for him. Upon his return to the Big Apple, the band tweaked the lyrics to *Crazy Little Voices*, which met with approval from everyone involved. "Ra saw it as a way to get its name out there," explains Ticotin.

When Edel agreed to produce



RA



## BLUDGEON

the soundtrack to **The Rage: Carrie 2** the following day, the rep knew he now had the perfect song for the film's end titles. Although the film was not a summer blockbuster, the song quickly became a radio hit, spreading like wildfire throughout the southwest, topping playlists throughout Texas, Arizona, and New Mexico. Edel, refusing to lose what it knew was a great band, broke its format and offered Ra a contract. "It came down to trust," says Ticotin. "We have a real bond with Edel. We share a vision for the record. I'm hoping that all of the homework I did in my Queens bedroom pays off," says Ticotin. "This band has put its heart and soul into each one of these songs. Ra will never be another limp piece of loud music. We refuse to be faceless."

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**CHICAGO'S BLUDGEON STUDIED METAL'S** masters, including Cannibal Corpse, Slayer, and Sepultura, but unlike many of their would-be contemporaries, who struggle to merely mimic their idols, Bludgeon has forged a refreshingly original sound. A welcome relief from the stale and unimaginative bands that populate the genre, Bludgeon's self-titled debut is not only a milestone, but also the catalyst for a new metal movement.

It's unusual for an up-and-coming band to attract the attention of a new record label, especially when that label is manned by the self-proclaimed Kings of Metal, Manowar. It's unheard of, however, when the CEO of one of the world's heaviest labels travels cross-country to witness the band performing in its

home. That is exactly what happened after Manowar bassist Joey DeMaio introduced Metal Blade Record's Brian Slagel to Bludgeon's exhausting brand of extreme metal.

Although Slagel would have preferred to witness the band perform at a local club, Bludgeon's members were so consumed with refining and polishing their music that they chose to make him an audience of one. "We stopped performing live to concentrate on our music," recalls drummer Matt "Chewy" Dezynski. "We knew the shows would come about when the album was ready."

After overwhelming Slagel, Bludgeon's members decided their music might lose its aggression if they recorded at a corporate studio. So in late February, they did something unusual. They tore apart their home, turning bassist Eric Karol's bedroom into a control room, drilling holes in the ceiling of their living room, and creating a state-of-the-art-recording studio. "This band does not need to be uprooted and placed in a lavish studio where someone like Mariah Carey records," says DeMaio. "This band already has everything it needs. This band has what all bands should have: heart."

The members of Bludgeon are more than a band, they are brothers; four individuals drawn together by fate, who realize that they could never recreate their unique chemistry apart or with anyone else. Dezynski, a former skateboarder, gave up extreme sports in favor of extreme music. A drummer's drummer, he beats his kit so hard that it is almost criminal. Karol was

declared "a monster on the bass" by DeMaio (the metal equivalent of being knighted by a king). Mark Duca uses his position as vocalist/guitarist to vent, spouting vindictive venom. Duca recently joked that if he was unable to purge through Bludgeon's brutality, he would explode like a disgruntled postal-worker. Lead guitarist Carlos Alvarez joined the fold after getting bored battling forest fires with a chainsaw in Northern California.

As the band's producer, director, and an arranger, DeMaio has proven to be a constant source of inspiration for the Windy City metal maniacs. Together they've forged a true classic; a record that will remain potent when most of 2001's metal releases are mere faded memories. The members of Bludgeon have ingested extreme rock's various forms and let 'em all stew in their guts. Now they're coming to a town near you to spew their bile back in your face. "We will play wherever and with whomever we can," says Dezynski. "We want to prove ourselves. I know that the people who come to see us perform will feed off of our adrenaline."

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**INDIANA'S ICED EARTH CELEBRATES** the tenth anniversary of their self-titled debut, with what just might be its masterpiece, **Horror Show**. The band, which was originally influenced by a New Wave of British Heavy Metal bands such as Iron Maiden, continues to add to its musical arsenal. The ten monster tracks that make up **Horror Show**, are among the most memorable songs of this unit's career.

"It is not a concept record, though it does have a theme," explains Jon Schaffer. "With the exception of *Ghost of Freedom* (a tribute to the veterans of all American military conflicts), each song is about a classic monster." Early pressings of **Horror Show** will contain a second, bonus disk featuring an interview with band leader Schaffer and a cover of the Iron Maiden classic *Transylvania*.

"I'm a big Maiden fan and any of their songs would have been great to cover, but *Transylvania* fit within the context of this record." Track, however, does not appear on the main disk. "In Europe, you have to give a significant amount of your recording budget to the guy who wrote the song you are covering," explains the guitarist. "I want [songwriter and Maiden bassist] Steve Harris to get the money he is owed, but I didn't



## ICED EARTH

want to part with the money I needed to record the album. So we were able to get around the European law by putting the song on what is essentially a free CD.

During the three years since the release of Iced Earth's **Something Wicked This Way Comes**, the band toured extensively around the world. Schaffer also recorded with Blind Guardian vocalist Hansi Kursch under the moniker Demons & Wizards. The duo's debut was so successful—it was recently nominated for the German equivalent of the Grammies—that fans began to fear that they would give up their main bands to concentrate on the project. "It was very successful and I'm looking forward to the future of the project, but fans of Iced Earth and Blind Guardian should not be concerned," says Schaffer.



The self-titled album featuring the single "Sweet Daze"

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## CATASTROPHIC

"We have more than enough music in us to keep both bands afloat. For the two of us to ignore what we have accomplished apart would be a mistake. I am not going to dump on my baby, which is Iced Earth. It has been going strong for 17 years—more than six years with current vocalist Matthew Barlow."

Fans of Iced Earth are also salivating over the prospect of a tour featuring Iced Earth, Blind Guardian and Demons & Wizards. "It would kill me," admits the guitarist, who underwent a painful neck operation last year. "I will tour, but I will be different. I am no longer able to do what I used to do on stage. I have to be mellow and I can no longer bang my head. It should not be a big deal, but it is. What I do on stage comes naturally. I can't just stand up there and pose. It is rage that comes out of me during every song that we do. It is what I live for. I have to learn to be comfortable on stage and that is going to be a challenge."

Although many metal bands complain about the tight pockets of European-based independent metal labels, Iced Earth has "gotten just about everything" it has asked from its long-time label, Century Media. "I've raised so much hell over the years that I've gotten my way," says Schaffer. Still, **Horror Show** is the last record to be released under the band's contract with Century Media. "I'm ready to rock and roll," says Schaffer. "As soon as **Horror Show** hits record store shelves, I will begin negotiating."

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**WHEN DEATH METAL ICONS** Obituary ended their run to glory during the late 1990s, guitarist Trevor Peres found himself bandless, but he still had a burning desire to create music and perform live. So he called vocalist Keith DeVito, who had filled in for Obituary vocalist John Tardy during one of its last tours, and discussed forming a new outfit. Together with guitarist Chris Basile, bassist Brian Hobbie and drummer Rob Maresca, Peres

and DeVito have assembled an outfit worthy of the moniker Catastrophic.

"It's been way too long since I've been on a proper tour," says Peres. "After Obituary decided that it wasn't going to tour anymore, I knew I had to get something else together. Obituary could have continued to record albums all day long, but I need to perform live. The thrill of playing music is performing it live; getting to share that energy with all sorts of people. Once a part of the Tampa, Florida, death metal scene, Peres recently relocated to Tennessee, while his new bandmates reside in Long Island, New York. Peres laughs that he is happy that airfare is relatively cheap.

While writing the songs that appear on Catastrophic's debut, **The Cleaning**, Peres worked with a drum machine, recording MP3s, which he would e-mail to his bandmates. "The Internet has certainly made the world smaller," he says. "My bandmates would download and learn the music; Keith would write lyrics; and then I'd fly up and we'd practice."

Peres recently put together Obituary's swan song, *Anthology*. "A lot of Obituary fans think it is cheesy and they're right," he admits. "But it had to be done. The album is perfect for anyone who does not own an Obituary album." Surprisingly, Obituary's long-time label, Roadrunner, passed on signing Catastrophic. "During the early 1990s, Obituary was Roadrunner," says Peres. "But in recent years the label has gone in a different direction. So Metal Blade jumped at the chance to sign us."

Although Peres will not entirely rule out an Obituary reunion, he maintains that Catastrophic is now his priority. "I've put a lot of my time and energy into this band," he says. "More importantly, it is fun to be around people who are energetic and anxious to get out there and play live."

A reminder from the Universe of the  
incredible power of the gift of life...



# CORPORATE AVENGER

The New Album  
**FREEDOM IS A STATE OF MIND**  
**IN STORES JULY 2001**

**T**he members of Boy Hit Car share a unique and long-lasting bond. These Southern California dudes started playing together back in high school, and it was there that they first developed their affinity for each other and the skill to play rock and roll.

In 1990, childhood friends Scott (bass), Louis (guitar), and Clegg (vocals/guitar) teamed-up with Mike (drums) to complete Boy Hits Car. From the moment this band met they all realized that their dream to the top would be a long and winding journey. But no matter what distractions may have appeared on this musical path, nothing seemed to detract this quartet from their goal of creating some of the most eclectic hard rock around. Their musical growth is chronicled on their 1998 independent released *My Animal*. From there it was on to a big label deal where their new album *Boy Hits Car* is currently available in record stores nationwide. We recently had a chance to hook-up with these masterful musicians, and this is what they had to say...

**Hit Parader:** What kind of car would boy hit?

**Louis:** It would be an old American car from the late '60s or early '70s—a battlewagon. It's taken many hits and from the outside, it might not be so pretty, it's oxidized, has some cracks in the windshield, it's all rusty, but you get in and the thing will drive forever.

**Mike:** And it will have the phattest motor inside. Totally tricked out, it's a sleeper, you can't tell from the outside, but you get in and you turn that thing on WABOOM! FOREST FIRES!

**HP:** What was each of you like at the age of 15?

**Louis:** 15 years old, I was listening to Run DMC— weird stuff like the Cult, some metal bands, some rap, some Van Halen. Early influences include Slayer, Metallica, Rage Against the Machine—first album— Soundgarden. Back in the day I was listening to a lot of that kind of stuff. These days, I mainly go off on my own tangent.

**Scott:** At 15, I was listening to Run DMC, Doug E. Fresh, and tons of punk rock—7 Seconds, Minor Threat, Dead Kennedys, Circle Jerks.

**Mike:** I was a big Led Zeppelin fan—John Bonham, he's the madman. I listened to a lot of classic rock because I got a lot of old records and tapes from my sister. When I started playing drums, I listened to Fleetwood Mac—and that's way back. Zeppelin was a big influence, Van Halen—listened to a lot of the '80s bands. Talking Heads, Black Sabbath, The Police, Led Zeppelin, AC/DC. Then I'd wander over to Scott's and listen to Dead Kennedys, Symbol Six, some punk rock stuff.

**HP:** Where did you get your influences for the music on *Boy Hits Car*?

**Scott:** A lot of day-to-day life.

**Mike:** Seriously, we're trying to pull it all from the heart, and whatever we're feeling is a result of our environment and our surroundings.

**Clegg:** We've been a band for eight years. Maybe for the couple of years you can trace current bands into our sound—like Pearl Jam and maybe Rage Against the Machine, but after that

our influences come from day to day life and playing from the heart.

**Scott:** Henceforth, it's very difficult for us to describe what we sound like. Who do we sound like? I don't know.

**HP:** Pick a song on the album. Tell us what it means to you.

**Louie:** I'll go with *Rebirth*—the first song on the album. What that song means to me is basically that life is too short and it's never too late to start anew, so do it, get with it. Tap into what it is that you can give to others, come together and give your gifts. Give as much love as you can because this is your chance.

**Clegg:** I'd probably pick *Man Without Skin*. That song sums up where I am and where I've been the last few years of my life, moving to the city. I grew up in relative seclusion

in the mountains and by the

beach in Malibu. Coming into the city is something I'm dealing with every day—it's good, it's a lot different.

**Louis:** We call Clegg "the nature boy." Why? Because, our career is probably the biggest culture shock for him.

**HP:** Which lifestyle do you prefer?

**Clegg:** In general I prefer more seclusion and nature, but this has its good sides as well as it's convenient.

**Scott:** I guess I'll pick a song called *Benkei*, which is track 10 on the album, and it's one of our oldest songs. To me that song is about love and loss and regret. It's such a powerful song that every time I play it live, I think about my father who passed away. The song is always a connection with him: every night I play it, I feel his spirit, it's weird. Louie's father has also passed away; I've felt his dad's spirit there before it's weird!

**Mike:** Sometimes people don't really hear me; I'm kind of unheard, so I relate to the song *Unheard*. A lot of my life I wasn't understood. I grew up with a controlling father, and he never understood the music. I grew up in Connecticut, I was transferred to Texas, and it was kind of a culture shock for me. *Unheard* has a lot of different parts in the drumming, it's a song that just flows through me, I can feel it coming through me.

**HP:** Keith Richard says the music is channeled through the musician it sounds like your songwriting process is a very natural activity.

**Scott:** We all contribute musically in various ways. I can speak on behalf of all four of us that many great lyrics, many great guitar riffs, many great drum beats and bass lines have all come just by playing them.

**Mike:** The best ones for sure.

**Scott:** For me the bass line is very expressive. Some will come from great joy, others will come from despair and darkness. I'll be sitting on the edge of my bed, and all of a sudden this line will come in and it will be like WOW! Where did that come from? Then you bring it into practice you hope the other guys like it, and when they do, it's cool. I've seen Lou pull rabbits out of his hat.

**Clegg:** Our music is a very organic process. It comes to us, we make it, and we hope other people can share our love for it.

# BOY HITS CAR

ACTION PACKED

BY JODI SUMMERS

**"It's great  
that people  
like our  
album, but  
when they  
see us live  
it's all  
taken to  
the next  
level."**



**BOY HITS CAR  
HIT PARADER**

Sometimes it's difficult for a band to recognize when a truly significant point in their career is staring them square in the face. Occasionally such moments come and go even before the group in question even has time to properly react. Other times a band is too caught up in their own star making machinery to realize exactly where they stand amid the rock and roll hierarchy. While all of that may be true for many members of the New Metal scene, it seems a virtual certainty that none of these fates will ever befall Sevendust. This ever-sawy, always-aware Atlanta-based heavy metal unit know with every fiber in their collective being that with the impending release of their third album they face perhaps the single most critical moment of their musical lives.

financed recordings, one of which—the song *My Ruin*—emerged on the *Mortal Kombat* movie soundtrack in 1996. Soon after that, however, the group discovered that another band called Crawlspace already existed out in L.A.—and that they owned the exclusive rights to the name. Undaunted by that set-back, the group members quickly changed their name to Sevendust and continued to play on with their eyes still squarely on the prize of big-time rock and roll stardom.

By late 1996 the unit was already packing clubs throughout the Georgia area, and their local success soon began convincing them that it was time to think about expanding their realm of influence. Soon Sevendust's dynamic live shows began to attract attention through-

Dust's rough and ready sound. But slowly and surely, especially as the band returned to the road to introduce their second batch of hard-hitting tunes to their awaiting public, everyone began to realize that **Home** represented a quantum leap forward from **Sevendust**, a collection that gave an ample indication of this unit's amazing growth potential. Now much of that potential will hopefully be realized on the Dust's third album.

"We wanted to make sure that you could tell that we could actually sing and actually play on the second album," Lajon said. "That surprised some people who had really gotten into the first album. But a little change is good—I'm sure that's where we're going on the next album as well."

# SEVENDUST FIRE DOWN BELOW

BY CRAIG RODGERS

**"We're very proud of what we've accomplished so far."**

After having each of their first two discs, **Sevendust** and **Home**, attain gold sales status (signifying sales of over 500,000 copies), and after having virtually every one of the shows along their seemingly never-ending tour trail emerge as a sold-out smash, vocalist Lajon Witherspoon, guitarists Clint Lowery and John Connolly, drummer Morgan Rose and bassist Vinne Hornsby sense that they're fast-approaching the most critical make or break juncture of their rock and roll career. If their eagerly-anticipated Disc Three emerges as the next evolutionary step up for the group, then it would appear that nothing can stop the Dust from assuming a commanding position in the hard rock stratosphere. If, however, that disc falters even a bit, the band knows that there are countless other young hard rock practitioners out there just chomping at the opportunity to move another rung up the rock and roll ladder.

"We know that we still have a lot to prove," Lajon said. "And we can't wait to do it. We're very proud of what we've accomplished so far. We're still a young band with only two albums to our credit, and a third one on the way. I think we all know that we're just beginning to realize what we're capable of doing."

While the members of Sevendust may now just be beginning to realize the breadth and scope of their musical talents, there are many within the hard rock world who have recognized their skills virtually from Day One. The beginning for Sevendust dates back to 1995 when the band members first joined forces under their original name, Crawlspace. It was with that moniker that they did their initial self-

out the Southeast. Within months, a number of record labels started pounding on the group's door. But this band was in no particular hurry to sign on the dotted line—they were looking for just the right deal to come along. Finally in 1997 it did, and only a few months later the band had released **Sevendust** upon an unsuspecting world.

Virtually from the moment the disc hit record store racks, whispers about the Dust's razor-edged attack started to ripple through the hard rock underground. Within weeks—and with amazingly little hard-sell promotion to back it up—their disc found itself in the Number One spot on a variety of music industry radio tip-sheets, marking it as an album with true "cross over" potential. This immediate break-out success was duly noted by important forces within the rock world, and even before the full impact of their initial disc was felt the group was asked to join a number of prestigious tours, including the First Annual R.O.A.R. (Revelation Of Alternative Rhythms) Tour, and '98 Ozzfest.

All this road work honed the band's sound to a razor-edged sharpness—just in time for them to enter the studio to begin work on **Home**. At first that disc's more "musical" approach turned off some of the fans originally drawn to the

Sevendust have certainly come a long way over the last five years. Indeed, there are those who believe that this multi-dimensional, multi-racial, multi-talented unit may well hold the entire future of the hard rock form in their guitar-totin' hands. That's a heavy responsibility to have as they prepare to unleash the third disc. But the Dust are ready to handle any pressure that comes their way. Clearly, this is one band that has been both lucky and good in order to attain all that they have in such a relatively short time.

Their rich blend of metal, funk and hip-hop influences continue to astound and amaze, marking them as one of the most talented bands currently operating within the New Metal world. Featuring a sound that lies as a highly creative cross between the blatant power of Metallica and the unpredictable rhythms of Rage Against The Machine, Sevendust have undeniably staked out some powerful rock and roll turf from which to launch their full-throttle attack on the music world.

"What most people seem to miss is that there's a lot of other stuff going on here other than the stuff inspired by Metallica and Sabbath," Lowery said. "I've listened to everything from Earth, Wind and Fire to Seal, and that's had an impact on our music too. That's where our melody comes in. A lot of bands out there, groups like Pantera and Biohazard, are real heavy. But I thought it would be cool to be real heavy, but also have melody. That's what we've been working on since the very beginning."



**LAJON  
HIT PARADER**

Axl Rose ranks as one of the most mysterious figures in rock history. A decade ago, he was the most visible symbol of hard rock's commercial powers. He was the high strutting, headline grabbing, heat generating frontman for Guns N' Roses—then the biggest band in the entire world. For most of the '90s however, neither hide nor hair was seen of Mr. Rose. He seemed to go underground, driven there by a nasty combination of constant media scrutiny and his own rampant insecurities. But now, with the release of **Chinese Democracy**, the first Guns N' R disc in nearly ten years, it seems as if Rose and a new band of rock and roll henchmen (no one else of the original Guns crew, including legendary guitarist Slash, appears on the album) are set to take on the world. While Axl has chosen to remain mum about his recent activities, we figured this was the perfect time to present the highlights of a classic **Hit Parader** encounter with the surprisingly informative Rose—conducted at the peak of G N' R's initial run to fame—in order to provide some much-needed insight into his always-unpredictable nature.

**Hit Parader:** Is it impossible for you to lead any sort of normal life—to hang out at the mall, to go to a movie?

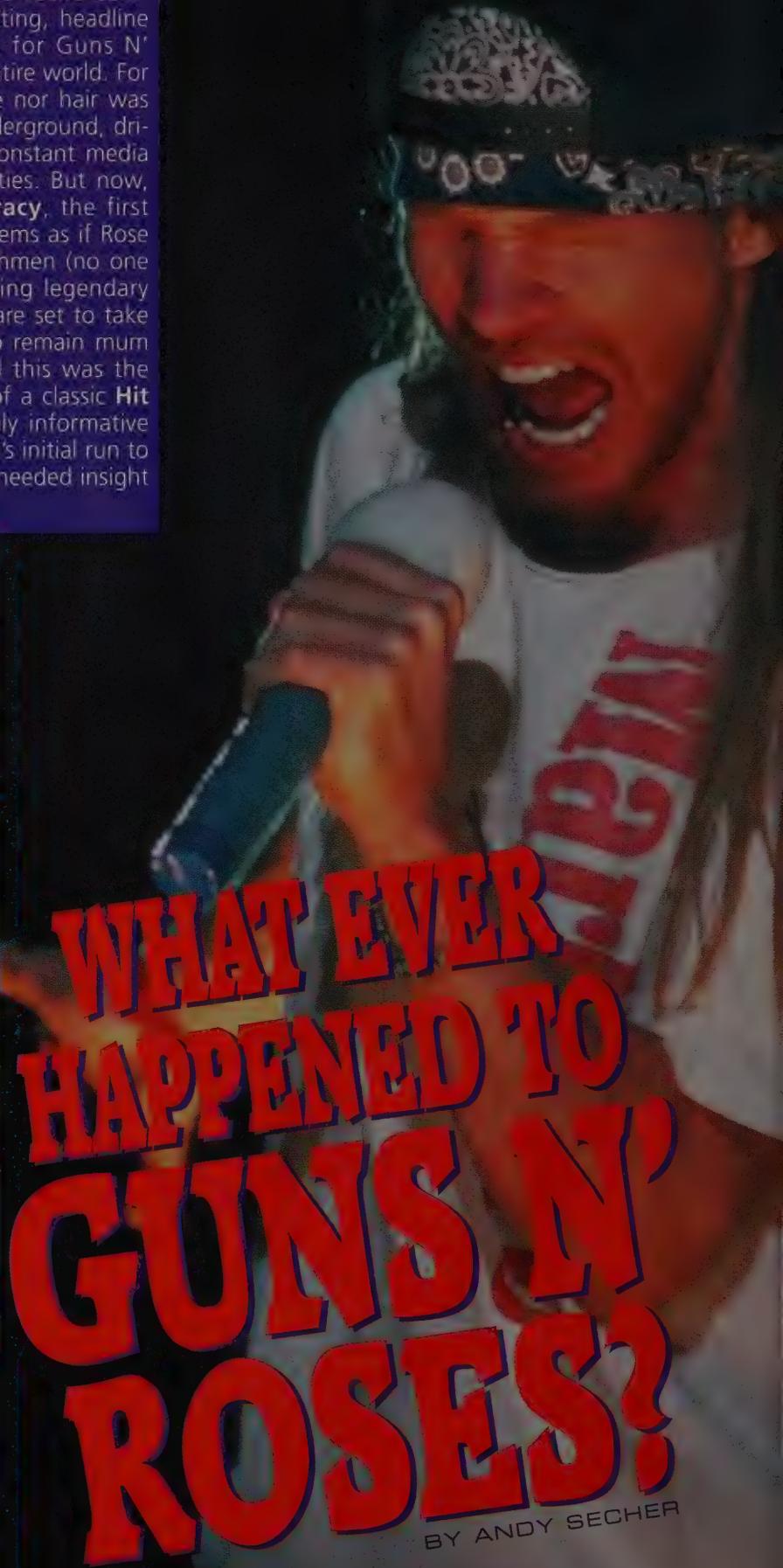
**Axl Rose:** Basically life on the road is hotel rooms and planes—unless you have a lot of security with you. It depends on how hectic the city is. If it's not too bad, I can go out with just two security people and have a normal day; go shopping or just walk around. In Bogota, Columbia, it was *really* hectic. You needed about two vans of security people just to move around. It was a nightmare. At this very moment, there are about 500 kids standing in front of the hotel. I went to an antique store down here the other day because I collect antique crucifixes, and it was kind of fun because I ran into a bunch of school girls all dressed in their outfits. They knew who I was, and it was really kind of cute.

**HP:** Is there any place on Earth where you can go and not be recognized?

**AR:** I don't know. It's rare. I'll go somewhere like Portofino, Italy, on vacation, and the next thing I know is that I have to stop eating dinner because there are people all around. Probably the easiest place for me to get around in is L.A. The second is New York—there, they just say "Yo, Ax," and that's it. But they can spot me there no matter what I'm wearing, so I don't even bother trying a disguise. They just assume that's my new look.

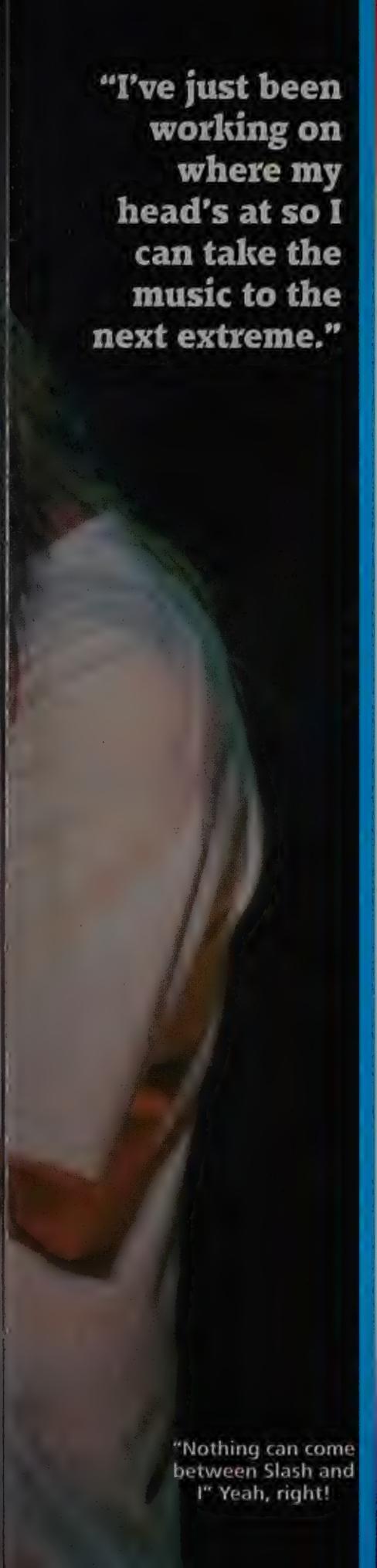
**HP:** Do you ever worry about burn out? It would seem like you really don't have time for a personal life.

**AR:** I really felt burnt out a lot on the first tour we did. It was very hard for me to be out there because all of the songs were a part of my past, and I



# WHAT EVER HAPPENED TO GUNS N' ROSES?

BY ANDY SECHER



**"I've just been working on where my head's at so I can take the music to the next extreme."**

"Nothing can come between Slash and I!" Yeah, right!

wanted to get on to my future. The burn out thing hits and that's when we change the set around a little bit.

**HP:** Does your interaction with the crowd dictate your on-stage emotions?

**AR:** No. I do go off on the crowd, but there is a big difference between general admission where the people who really care are right in front of you, and the situation where you've got people in the front row who are sitting there with their arms crossed and a "show me something" look on their faces. It's annoying. Especially when you know the people sitting way up in the sky could be having a lot more fun down front. I don't need people to sit there and "test" me. I'm up there, I know what I'm doing. I know how much effort we're putting into it. I don't need someone sitting there saying "impress me." I feel like saying, "no, you impress me."

**HP:** It's been said that you have a love/hate relationship with your audience. Would you agree with that?

**AR:** I think it depends on the crowd. We did a show in Utah, and there were people sitting there like they were bored off of their asses. Finally, we left. Why should we play the encore? But what we didn't know was that people had been killed at an AC/DC concert there, and the press and local officials had gone off on the kids so much that by the time they got to the show they were just fed up. Security just kept them from getting into the show at all—and we didn't know that. We didn't know what was up. We just wanted to get out of there. My attitude was "man, I only have a few bands that really get me off at a show. What do you want? What do you have to do tonight that's better than this?" There were 17 year-old kids there who seemed bored, and I just didn't understand why. Maybe they wanted to go home and listen to something else.

**HP:** What's ahead for you and the band?

**AR:** I've just been working on where my head's at on things so I can approach the next record in a way that lets me go to farther extremes. If I'm going to express anger, I want to take that farther, and if I'm expressing happiness and joy I want to take that farther too. We haven't really sat down to collaborate on songs yet. I wrote and recorded a new love song that I want on the next record called *This I Love*, that's the heaviest thing that I've ever done. Other than that, we're not even sure how we're gonna approach writing for this next album.

**HP:** Do you look at Guns N' Roses as a continually evolving entity, or are you satisfied with the personnel that's now in the band?

**AR:** It's definitely an evolving thing because everyone has different direction that they want to go in, and I wanted to get the band big enough so that they'd have those opportunities. We have a lot of new people in the band, but what works at the end is what gets me off. We're not sure where we want to come from with the other band members as far as the writing goes, and, who knows, if someone isn't into a song, maybe they don't want to be there.

**HP:** Do you ever worry that the persona of Axl Rose will get bigger than Guns N' Roses?

**AR:** The bottom line is that nothing can come between Slash and I [editor's note: *Slash and Axl have not even spoken since 1995*], and as long as we have that bond we have Guns N' Roses. However big I get can only help the band because it attracts more attention to Guns N' Roses. I'm not worried about being pulled in other directions. I need Guns N' Roses in my life.

**HP:** Can you ever see yourself doing an album away from Guns N' Roses?

**AR:** I want to do some stuff on my own, but not as a means of trying to prove my own sense of identity. You know the song *My World* on **Use Your Illusion II**? I want to do a whole project like that by myself and with whoever else might want to be on it. But right now it's just me and a computer engineer. It's just raw expression—just putting ideas together. We just go in, say "what do we want to do" and get to work. We completed *My World* in three hours. It's something that I need to get out of my system, but it's not something I want to base my career and future on.

**HP:** You've been called a spokesman for a generation. Is that a heavy burden for you to bear?

**AR:** I think my material has a place, but I don't place myself that high up on the totem pole. I was reading an interview with Roger Waters recently, and he was saying that he considers himself one of the five best English writers of all time. He figures there may be John Lennon up there, and maybe Freddie Mercury, but he doesn't know who else. I look at his writing that way too. I don't put myself in that category at all. I'd like to grow to a point where I could. I look at people like Bono, and to me he's just so far ahead of most people spiritually, and in the way his spirituality comes across in his lyrics. That's amazing to me, and it encourages me to strive to reach places where other people have already been. I admire their sense of themselves and where their hearts and minds really are. That's where I want to go with my lyrics, and I hope our audience will come along with us.

## FROM ZERO

BY ROB ANDREWS

**F**inally. That's the only word we can think of to describe our reaction to the recent flood of major label signings of hard rock/heavy metal bands. After nearly a decade of treating the loud, lewd and crude of the music world more shabbily than the proverbial red-headed step-child, major label forces have apparently finally begun to see the light. Now, somewhat ironically, it seems that the rush is on for every label on God's green earth to find a top-quality metal band of their very own. Some of those bands promise a truck-load of hard-rockin'

thrills. Others seem more destined to deliver nothing more than a bad case of rock and roll spills. Thankfully for the young quintet called From Zero, they've already established themselves as one of the "can't miss" prospects of this season's rookie crop.

In look, sound and attitude, this Chicago-based fivesome may just be the antithesis of all the nerdy, clean-cut "alternative" acts that those said-same labels were clamoring for just a few years ago. Just one glance at vocalist Jett, guitarists Joe Pettinato and Peter Capizzi, bassist Rob Ruccia and drummer John Dinu is all you need to realize that these guys mean serious business. And just one listen to the strident sounds contained on their debut major label album, **One Nation Under**, will convince anyone with ears that they just may have what it takes to emerge as one of this year's most exciting hard rock attractions.

"We're different, and we're proud of it," Jett said. "We've never tried to fit into any acceptable category so that we'd get more people to listen to us. We figured we'd stick to our beliefs and when people did discover us, they'd have to accept us just as we are. That's basically what's happened to us. We've done things our own way, and those that have found out about it have responded."

From Zero have been slowly building that kind of frenzied response ever since their formation in the Windy City back in 1998. Their solid home-base support convinced the band to cut their own first album, and subsequently distribute it at every Chicago area show at which they performed. Within two months the entire 6,000 copy run of that disc was history, and the group's members began to sense that they were ready to take the next big step. With that in mind, they began playing showcase gigs for a variety of interested labels in both New York and Los Angeles. The offers came pouring in, but it wasn't until the summer of 2000 that the group finally found a deal with which they felt totally comfortable. Just three months later they discovered themselves in an L.A. recording studio with producer David Bianco (best known for his efforts with Buckcherry and the Black Crowes) laying down the tracks for **One Nation Under**.

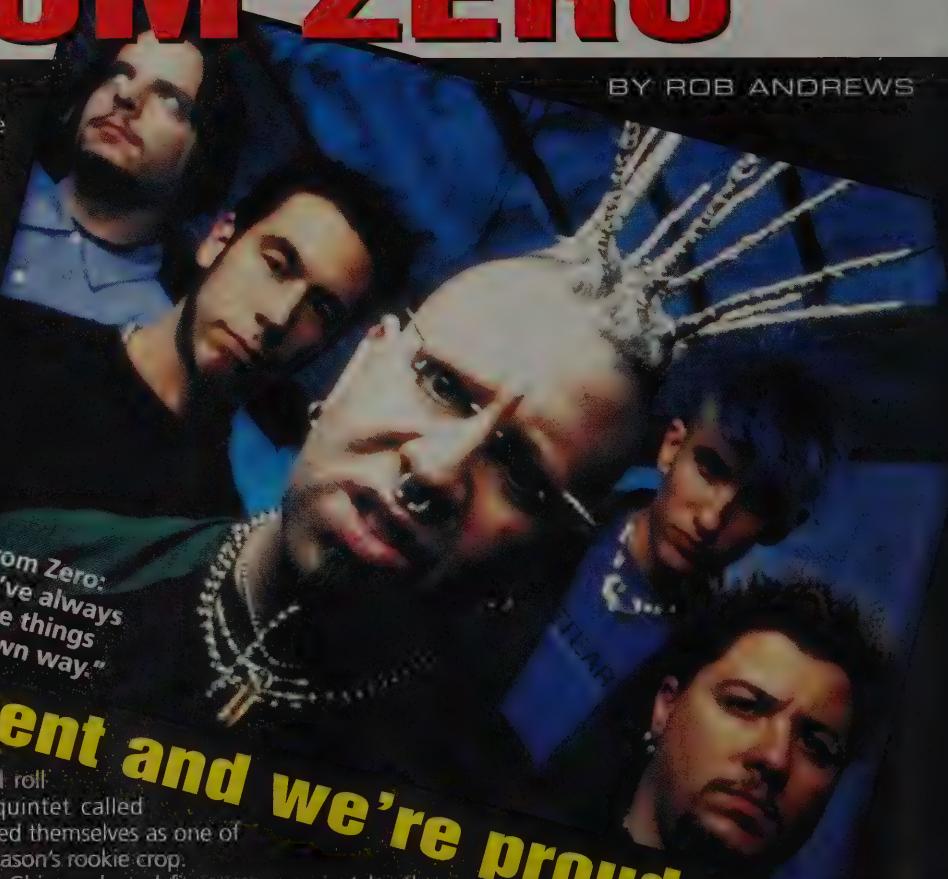
"Looking back, it was kind of a smooth process," Jett said with a smile. "But with us, nothing is ever exactly smooth. We took our time and really built up a strong following. We got to the point where we could play the Metro (in Chicago) and sell out all 1,000 seats on a regular basis. That's pretty good because fans back home can be very particular about the bands they support."

After listening to such From Zero tracks as *The Other Side*, *Check Ya* and *Erase*, it's easy to understand why those home-town fans were the first to rally behind this band's musical cause. Now it's time for the rest of the nation to begin understanding exactly why some have already called this band's blend of wall-shaking riffs and surprisingly subtle melodies "the sound of metal's future."

"We like to surprise people with what we put into our songs," Jett said. "Just when you think you're gonna hear one thing, we give you something else. But it's never done to shock—it's all just a natural part of what we are as a band. We like to keep everyone guessing—including ourselves."

*From Zero:  
"We've always  
done things  
our own way."*

**"We're different and we're proud of it."**





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## STATIC-X, MACHINE

Some things have changed for Static-X since their debut disc, *Wisconsin Death Trip*, first shot them to international acclaim: They've changed guitarists, and everything they say, sing or do is now carefully analyzed by a legion of fans around the globe. But it seems as if this distinctive "evil disco" unit is handling the pressures associated with their new-found stardom quite well—a fact proven loudly and proudly on their sophomore effort, **Machine**. More expansive and hard-hitting than its predecessor, this is the logical Next Big Step for one of hard rock's most exciting young acts.

**GRADE:** B+

## SEPULTURA, NATION

Just a few years ago there were many within the heavy metal world who openly wondered if Sepultura could survive the departure of guiding light Max Cavalera. Well, by now there are some fans who openly wonder if this Brazilian/American unit would be as good as they are on their latest disc, **Nation**, if Max had stuck around. This is one quartet never content with sitting on their past laurels, and once again on their new offering the Sepultura gang has mixed together a variety of conventional and decidedly non-conventional influences to emerge with one of the most distinctive sounds on the entire hard rock scene.

**GRADE:** B

## W.A.S.P., UNHOLY TERROR

Whether you love 'em or hate 'em, there's no way that you can't at least grudgingly respect W.A.S.P. After all, in a time when virtually every band has gone through more changes in sound, style and temperament than a legion of PMS-ing schoolteachers, Blackie Lawless and his boys have stuck to their guns. You'd recognize the sounds put forth on the band's latest, **Unholy Terror**, if they had been issued in 1986, 1996 or 2001. It's W.A.S.P., pure and simple; the crashing guitar chords, the from the pits-of-hell vocals and the surprisingly catchy melodies. Yeah, it still has all the sincerity of a \$10 hooker, but if you like your rock hard, nasty and loud, then W.A.S.P. can still deliver the goods.

**GRADE:** B-

## CROSSBREED, SYNTHETIC DIVISION

It must be nice when no less a band than Kittie helps "dis-

cover" you and then helps you land a record deal with their label. Such has been the history-in-a-nutshell for Crossbreed, a Florida-based techno-metal unit that has already caused more than a few eyebrows of curiosity to be raised throughout the rock world. On their debut album, **Synthetic Division**, this sextet pull out just about all the music stops to deliver a thrilling, chilling, totally unpredictable dose of hard rock mayhem. And if that wasn't enough, Crossbreed are supposed to put on one of the most inventive and unforgettable stage shows in recent memory.

**GRADE:** B



W.A.S.P.: Lacking sincerity.

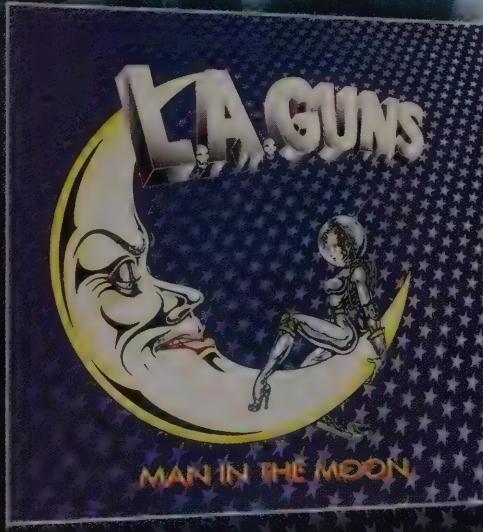
## HALFCOCKED, THE LAST STAR

Here's another band that owes much of their initial acceptance to the guiding hand of an already established hard rock attraction (see Crossbreed, above.) In the case of Halfcocked, that involvement has been a little more hands-on, as their mentor, Powerman 5000's Spider One, actually signed the band to his new record label. On **The Last Star**, this two-girls and three-guys outfit manage to display a wide-ranging flair for producing exciting, highly imaginative songs, and then delivering them with a style and purpose all their own. It should be interesting to see if Spider One's media push for this young act helps push them over the top.

**GRADE:** B+

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# Indie Reviews

the latest in new independant hard rock

rating system: \*\*\*\*\*awesome \*\*\*\*slammin' \*\*\*smokin' \*\*lame \*trash

## COMPANY OF SNAKES, *HERE THEY GO AGAIN*

(Steamhammer/SPV, Suite 203-1917 W. 4th Ave, Vancouver, BC Canada V6J 1M7; phone: 609-426-1277)

So exactly what do we have here? A Whitesnake album? In a way. But it's a Whitesnake album *without* that band's most visible and viable component—vocalist David Coverdale. Instead what you have is a number of the group's original members (including guitarists Micky Moody and Bernie Marsden, both of whom had left the Snake scene prior to the band's breakthrough mid-'90s success) trying to recapture some of the group's long-lost magic. To avoid confusion (and apparent lawsuits) they call themselves A Company of Snakes, and if you like blues-driven hard rock, then few groups do it better. You'll recognize a lot of the stuff contained on this 2 CD live set.

RATING: \*\*\*



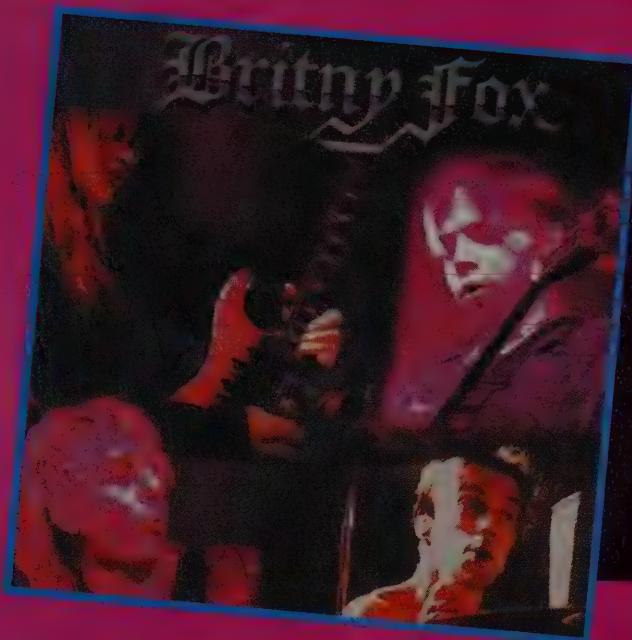
## Britny Fox, *Long Way To Live*

### BRITNY FOX, *LONG WAY TO LIVE*

(Spitfire Records, 101 Bay Ave, Hicksville, NY 11801; phone: 516-942-7729)

Even in their '80s hair-metal heyday, Britny Fox was always considered one of the "other" bands along-side the likes of Motley, Poison and Ratt. Never first-teamers, and rarely headliners, the cold, hard fact is that except for a few riff-happy hits Britny Fox made little impression on the hard rock scene. So why are these guys back doin' it all over again on an in-concert disc, *Long Way To Live*? We hope it's for the love of music, but we surmise that it's for the love of hoped-for money. Is it time for a Britny Fox revival? We hope not. Perhaps the best these guys can hope for is that some dyslexic teens get them confused with Britney Spears.

RATING: \*\*



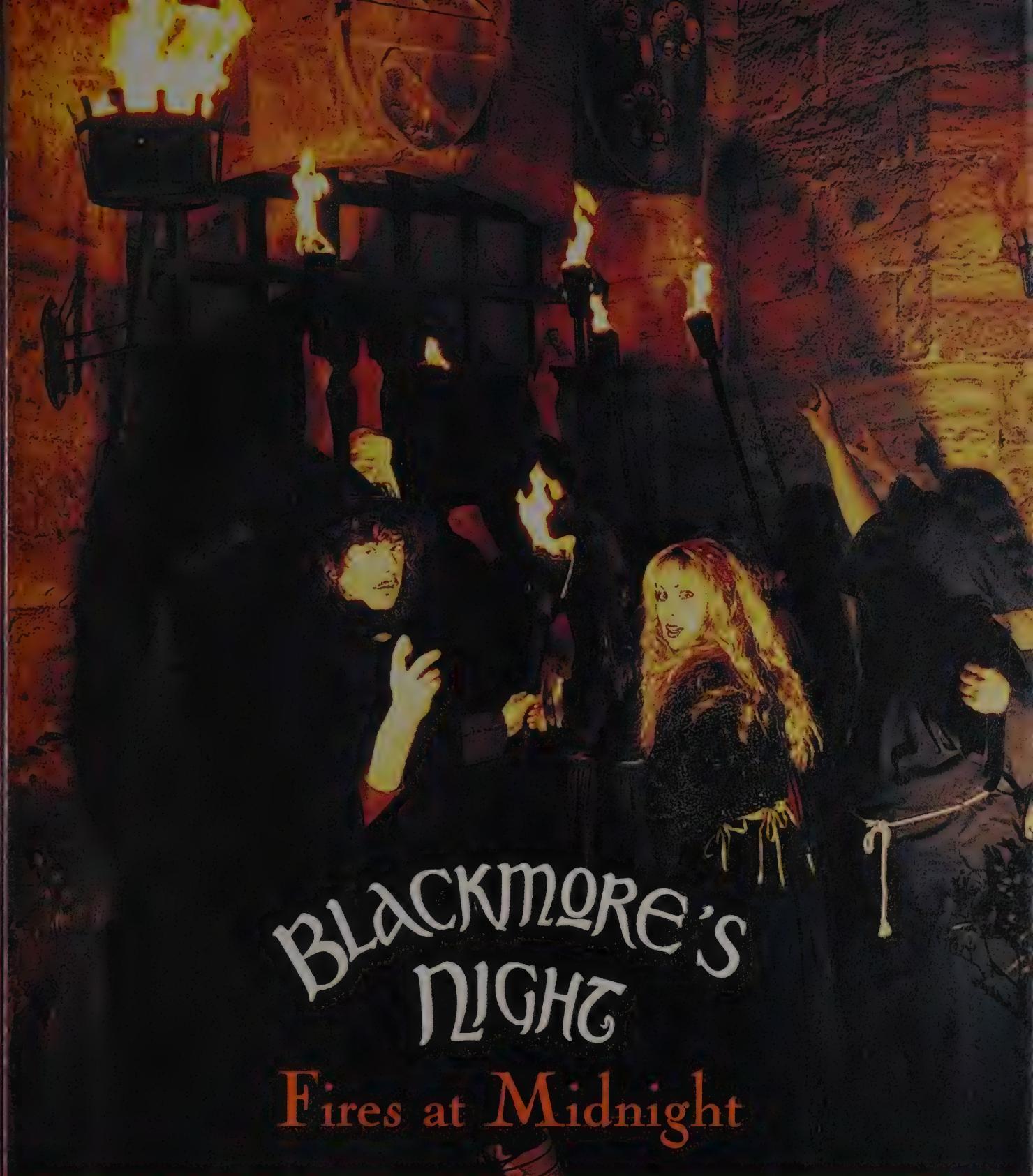
## CATHEDRAL, *ENDTyme*

(Earache Records, 43 West 38th St., New York, NY 10018; phone: 212-840-9090)

Cathedral is one of those bands you either love or you love to hate. Throughout their decade long career, the band fronted by the multi-dimensional Lee Dorian has created some of the most probing, mind-melting metal around... while occasionally wandering too-far off into the rock stratosphere. Once again on their latest release, *Endtyme*, Cathedral has created a stirring blend of Sabbath-like heaviness and Pink Floyd-esque space rock. When it works, it's great. When it doesn't it leaves the listener with a cold, clammy uncomfortable sensation much like standing out in a cold winter's rain.

RATING: \*\*\*





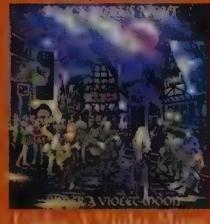
# BLACKMORE'S NIGHT

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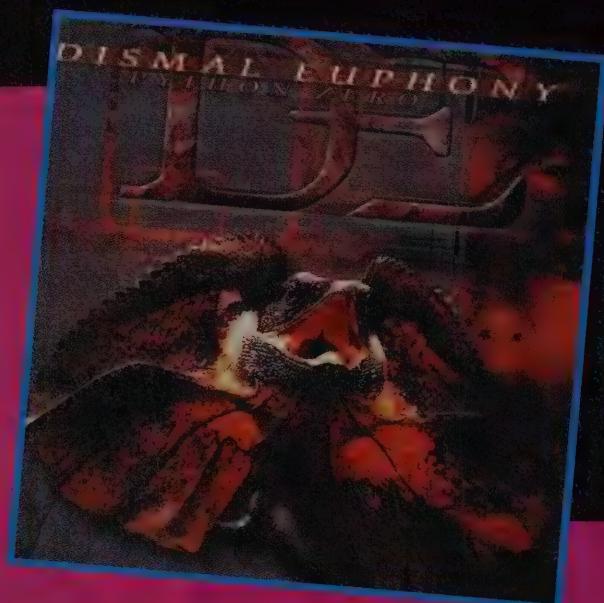
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**DISMAL EUPHONY, PYTHON ZERO**

(Nuclear Blast America, 1453-A 14th St., Santa Monica, CA 90404; phone: 310-574-7400)

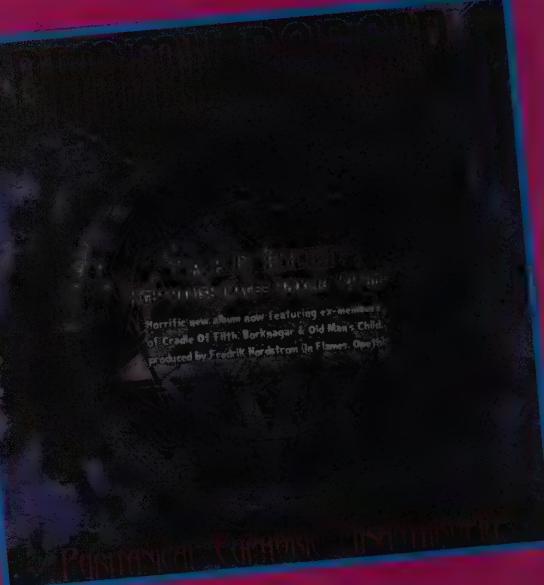
Oh heck, we can't control ourselves any longer. We've praised Scandinavian Black Metal band after Scandinavian Black Metal band this month. It's driving us crazy! So let's get right down to it and end this month's report with some in-depth scrutiny of Dismal Euphony's latest creation, **Python Zero**. While these guys aren't really Black Metal (they're too diverse for that), the dark, gloom-and-doom atmosphere that pervades this disc is depressing enough to make Laughing Boy cry. (Don't worry, we don't know what that means either.) Dismal Euphony certainly pull out all the proverbial stops in their efforts to create a palpable air of tension, and when it works, these rockers ain't half-bad.

RATING: \*\*\*

**DIMMU BORGIR, PURITANICAL EUPHORIC MISANTHROPIA**  
(Nuclear Blast America, 1453-A 14th St., Santa Monica, CA 90404; phone: 310-574-7400)

We don't know what we like doing better, sneering the name "Dimmu Borgir" at people as we answer our phone or dropping the phrase "puritanical euphoric misanthropia" into our late-night dinner conversations. Oh what fun heavy metal can provide!! Fact is that this Norgwegian Black Metal band has fast become one of the most recognizable names in a somewhat crowded and often derided (yes, by us!) Scandinavian hard rock field. That recognition is highly justifiable due to the sheer power and terror that these guys bring to their work. On **Puritanical Euphoric Misanthropia**, Dimmu Borgir (which roughly translates into The Black Forest) have presented the most complete and compelling work of their career.

RATING: \*\*\*\*

**AMON AMARTH, THE CRUSHER**

(Metal Blade, 2828 Cochran St., Simi Valley, CA 93065; phone: 805-522-9111)

Since we've been rather kind to Swedish Black Metal bands this month, we figured we'd continue the trend with our analysis of the latest release from Amon Amarth, **The Crusher**. While their references to Viking mythology make us scratch our heads, and their over-reliance on some of the black metal form's most mundane cliches make us cringe, all-in-all, this ain't a bad piece of work. Already one of the most popular bands of their genre in Europe, there's even talk of these guys invading U.S. shores sometime this year. Caaaaan't wait!

RATING: \*\*\*

**OPETH, BLACKWATER PARK**  
(Koch Records, 740 Broadway, New York, NY 10003; phone: 212-353-8800)

Anyone that's closely followed this column over the years, knows that we've certainly taken our shots at Scandinavian metal bands. Most have deserved it. But with that in mind, let us state that Opeth may well be one of the most talented and accessible Scandinavian metal bands around. On their fifth disc, **Blackwater Park**, this hard-hitting unit has created an ambitious and thoroughly overpowering collection of tunes—one that may actually start to get us to view the entire Norse Metal scene with a somewhat less jaundiced eye.

Rating: \*\*\*\*

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## AMON AMARTH

### "The Crusher"

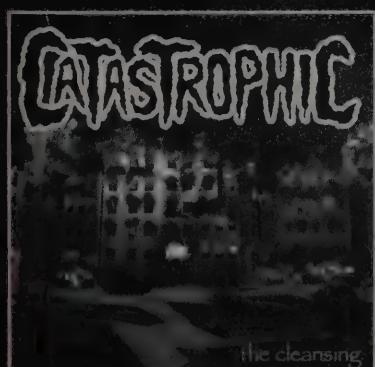
Having carved up the world with last year's "The Avenger", Norse metal gods Amon Amarth return to crush with the "The Crusher", 10 tracks of epic Viking death metal including a version of the Possessed classic "Eyes Of Horror".



## CATASTROPHIC

### "The Cleansing"

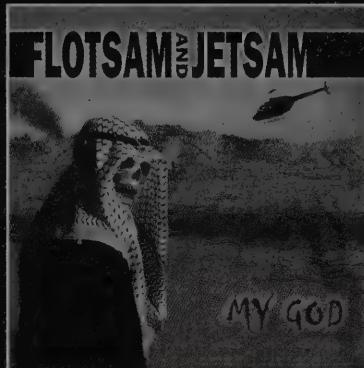
The return of Obituary's Trevor Peres!



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**HIT PARADER****SONG INDEX**

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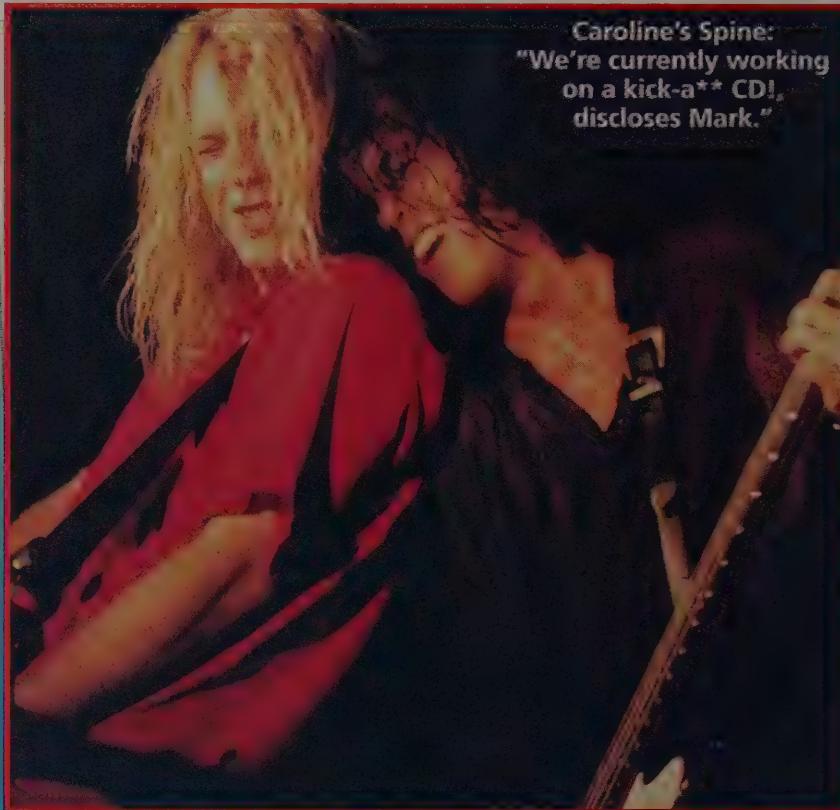
Lyrics written by: Jimmy Newquist  
 Performed by: Caroline's Spine

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 Can you change me too?  
 Yeah, you will do what you have to do  
 Can you make my sky turn to blue again?

Hey you, do you know what you've done  
 Now they've come and gone  
 I guess you thought you could break through  
 Yeah, you will do what you have to do  
 Can you make my sky turn to blue again?  
 No...

Just throw an arm around me  
 We'll drift away and enjoy the impact

**Caroline's Spine:**  
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No...

Just throw an arm around me  
 We'll drift away and enjoy the impact  
 So many things I'd like to say  
 Before the point of contact  
 So throw an arm around me  
 We'll drift away...

So many things I'd like to say  
 Before the point of contact  
 So throw an arm around me  
 We'll drift away...

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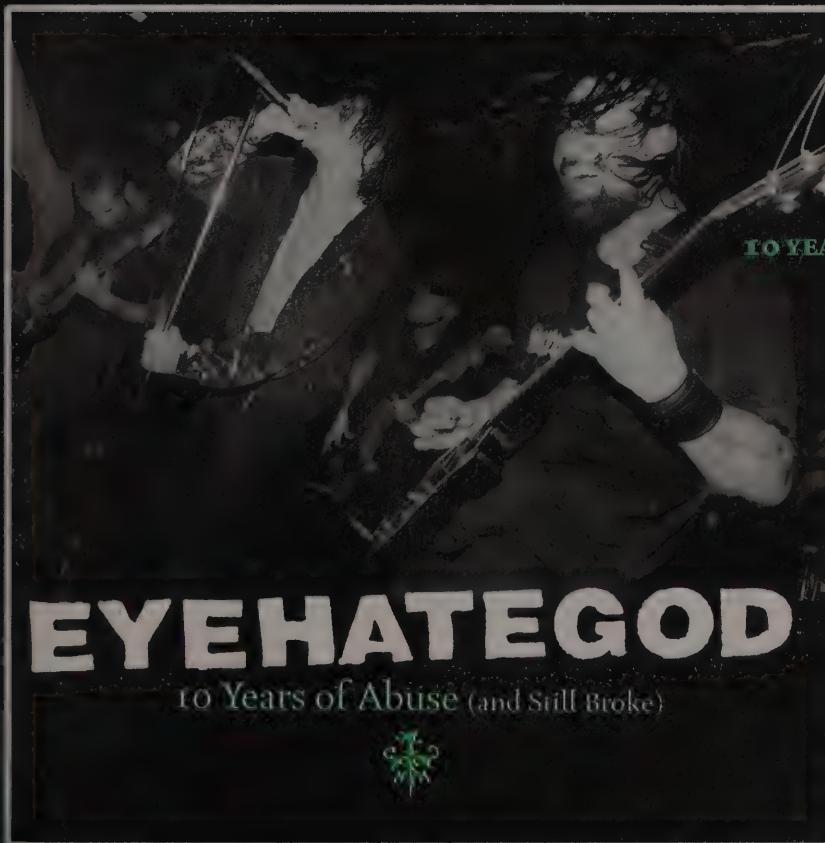
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## Belt Buckles

Prices Vary



- BELT BUCKLE Flames \$14.95
- BELT BUCKLE Skull & Crossbones \$21.95
- BELT BUCKLE Pentagram \$14.95
- BELT BUCKLE Ram Skull \$14.95
- BELT BUCKLE Sexy Mudflap Girl \$14.95

## Belts

VI 30-32, LG 34-36, & XL 38-40)

- 9 BELT Black \$14.95
- 10 BELT Flame \$14.95
- 12 BELT Mudflap Girls \$14.95
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- 10 BELT Leopard \$21.95

## Posters

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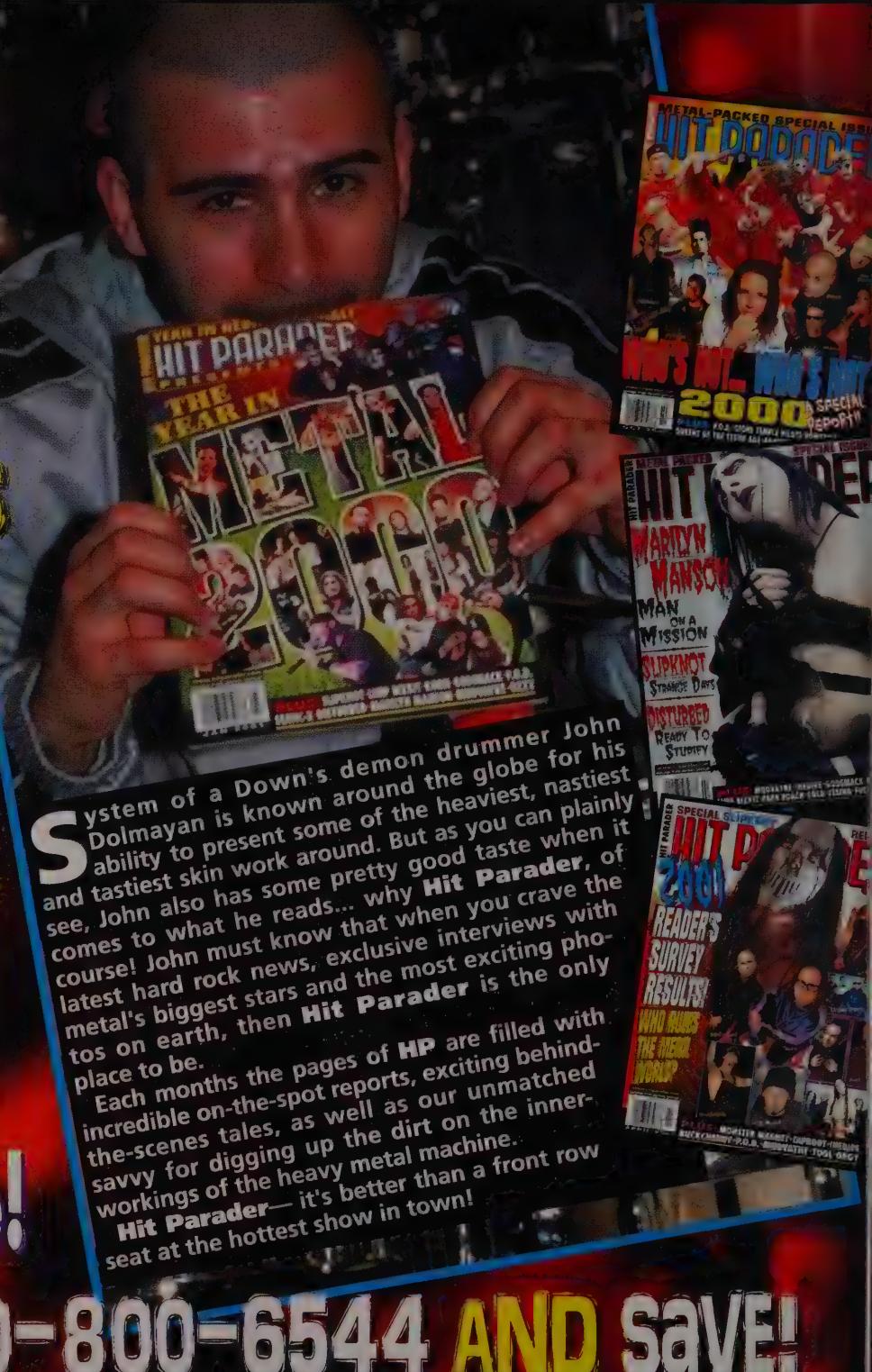


- 61 BLACK SABBATH Group/Logo
- 56 BUNNY 182 Swim Wear
- 95 BOB MARLEY Flag Face College
- 78 C. OF FILTH Distorted Band
- 10 C. REED Four Photos
- 56 DANZIG Satan's Child
- 13 D. MATTHEWS Standing w/trees
- 43 DEFTONES Relaxed
- 74 DISTORTED Logo
- 35 EMINEM Taking Out the Trash
- 16 FEAR FACTORY Group
- 78 FEAR FACTORY Cartoon Guy
- 42 FENIX TX Pumped
- 56 GODSMACK Group and Sun Logo
- 319 GREEN DAY Banditos
- 26 HEIDI KLUM Mesh Bikini
- 25 I.C.P. Concert
- 30 I.C.P. Big Money Hustlas
- 70 JANIS JOPLIN Live
- 35671 PHISH Four Up
- 11713 PINK FLOYD The Wall (Scarfe..)
- 39111 PM5K Rockets & Robots Tour
- 39998 R.A.T.M. B&W Group Photo
- 39448 PAPA ROACH B&W Photo
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JZ1053 KURT COBAIN, bent over		JE1091 KORN, Stoned logo		JE0948 RAGE/MACHINE, System Sucks		JBOX10 MISFITS: metal lunchbox	\$19.00	JWB23 KORN	JWB29 TOOL
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JE1143 CRAZY TOWN, Star		JE1131 LIMP BIZKIT, Bigger Shot		JII128 SAMHAIN, Black Dream		JPL100 MUDVAYNE: ski cap	\$15.00	JUT036 MUDVAYNE: hospital shirt	JWV1 M.MANSON
JX1086 DANZIG, SheDevil		JH1072 LINKIN PARK, logo		JII121 SEPULTURA, Sepulnation		JUT036 MUDVAYNE: ski cap	\$29.00	JVW6 DEFTONES	JWV2 METALLICA
JE0373 DEFTONES, 13 Ball		JH1161 LINKIN PARK, logo [girl's babydoll]		JII122 SEPULTURA, faces [red]		JLR013 SLIPKNOT: refillable lighter	\$7.00	JVW8 FEAR FACTY	JWV7 SLIPKNOT
JE1072 DISTURBED, face [babydoll T]		JX1053 M.MANSON, Twiggy		JII120 SLAVES ON DOME, Remote		JPL074 SLIPKNOT: ski cap	\$15.00	JVW3 KORN	JWV9 TOOL
JE1125 DISTURBED, Helping Hands		JH0047 M.MANSON, Flag logo		JH1181 M.MANSON, Demonhead		JPL092 STAIND: logo on ski cap	\$14.00		
JII189 EVIL DEAD, Cheryl		JH0109 M.MANSON, group/halo		JH1133 SLIPKNOT, Heretic		JBLT01 TOOL: belt buckle	\$13.00	JVW4 COLD	JWV1 M.MANSON
JII156 FUTURE 81, Mankini		JH0170 M.MANSON, Hard Road		JH1136 SLIPKNOT, Cowskulls		JDV091 TOOL: Toology DVD	\$18.95	JVW6 DEFTONES	JWV2 METALLICA
JX0899 FEAR FACTORY, Shock Skull		JH0359 M.MANSON, Bigger Than Satan		JH1137 SLIPKNOT [men's tank top]		JJN084 TOOL: necklace	\$12.00	JVW8 FEAR FACTY	JWV7 SLIPKNOT
JII161 FEAR FACTORY, Four logos		JH0982 M.MANSON, Sweet Dreams		JH0925 SLIPKNOT, Don't Judge		JTS401 TOOL: boxer shorts	\$9.00	JVR019 SLIPKNOT: Welcome	JWV1 M.MANSON
JII197 FEAR FACTORY [men's tank top]		JE1081 M.MANSON, Hierophant		JL0293 SMASHING PUMPKINS, Zero		JWV009 TOOL: wristwatch	\$27.00	JVR9992 STATIC X: Where	JWV2 METALLICA
JII198 FEAR FACTORY [girl's halter top]		JE1083 M.MANSON, Emperor		JH1084 SMASHING PUMPKINS, The End		JCAP342 WEEZER: baseball cap	\$20.00	JVR9984 TOOL: Saliva...	JWV1 M.MANSON
JZ1121 FOO FIGHTERS, circle logo		JE1141 M.MANSON, Magic [girl's babydoll]		JE0151 SMASHING PUMPKINS, Vegas		JFOB10 WEEZER: keyfob	\$4.75	JVR9998 TOOL: Toology Bio...	JWV1 M.MANSON
JE0634 GODSMACK, Smackfest		JE0308 METALLICA, Flaming Skull		JII124 SOULFLY, Instruments					
JZ0699 GOOD CHARLOTTE, logo		JII123 MISFITS, Die Die [girl's babydoll]		JE556 STAIND [girl's babydoll]					
JX0498 GREEN DAY, logo [white babydoll]		JII205 MISFITS, Earth AD		JE1051 STAIND, Pin Art					
JH1147 GREEN DAY, Metal God		JH1067 MUDVAYNE, symbol		JII028 SYSTEM/DOWN [girl's babydoll T]					
JX1013 HOLY, purple glitter logo		JH1068 MUDVAYNE, Superheroes		JII158 SYSTEM/DOWN, Star logo					
JII115 INCUBUS, Incubus		JII147 MUDVAYNE, Negative		JE0183 TOOL, Smoke box					
JH1160 INCUBUS, logo [girl's babydoll]		JII206 MUDVAYNE, Unlimited		JH1082 WEEZER, 22 Logo					
JH1162 INCUBUS, collage [red]		JII207 MUDVAYNE [men's tank top]		JH1110 WEEZER, Dancing Girls					
JZ1126 ICP, Milenko portrait		JII208 MUDVAYNE [girl's babydoll]		JH1157 WEEZER, Lime LP cover					
JZ1116 JUDAS PRIEST, Screaming		JII118 NIN, Slipping Away		JH1158 WEEZER, Metal Eagle					
JZ0013 KITTYE, logo [girl's babydoll]		JE0195 NIRVANA, group/bed		JH1159 WEEZER, group photo					

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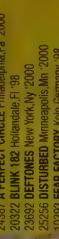
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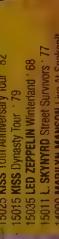
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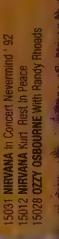
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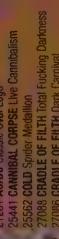
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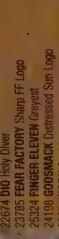
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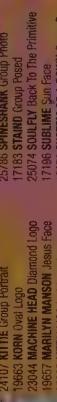
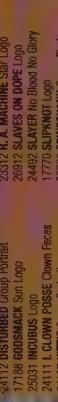
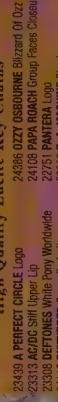
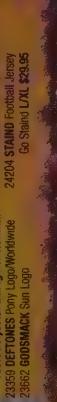
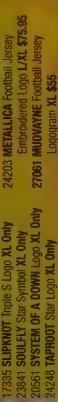
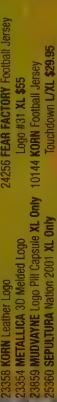
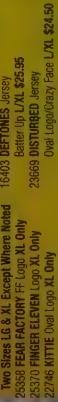
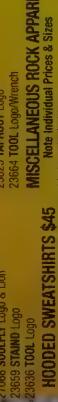
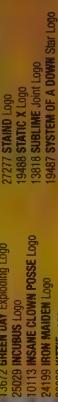
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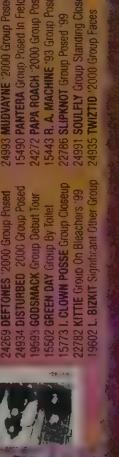
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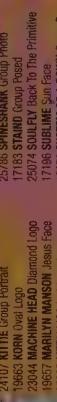
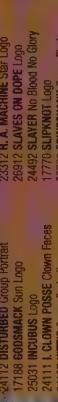
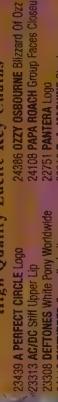
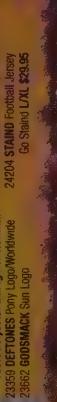
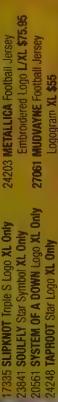
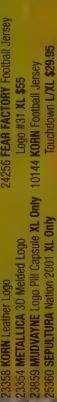
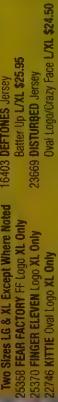
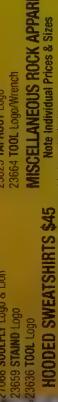
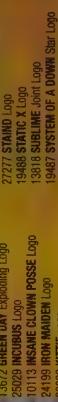
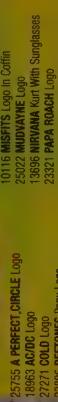
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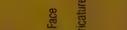
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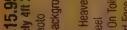
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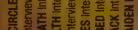


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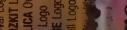
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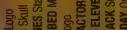
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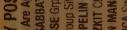
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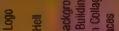


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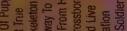
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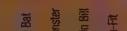
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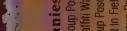
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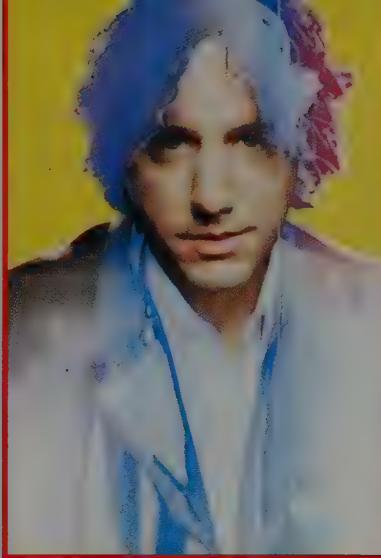
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Cascading and blue without  
a sound  
Now I've traded my black feathers for a crown  
So feed me milk & honey  
Lay me down  
Lay me down  
Look around  
Show me holy places not yet found  
Let's disappear and we'll hide underground  
We'll get high and we'll feel safe & sound  
It comes around  
Arayayayound



You got my soul singing my soul singing  
You got my soul singing my soul singing  
You got my soul singing my soul singing  
You got my soul singing my soul singing

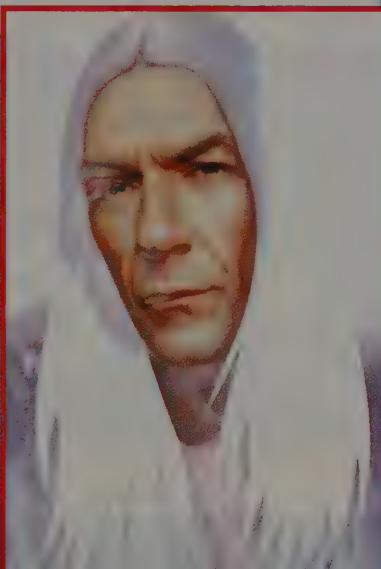
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Tired of running town to town  
Tired of my heart turned upside down  
Now my life's a smile not a frown  
The sound  
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Chorus

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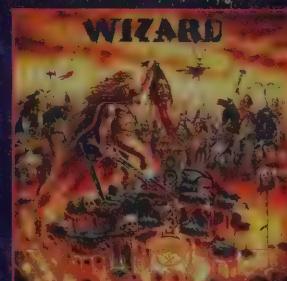
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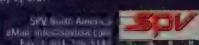
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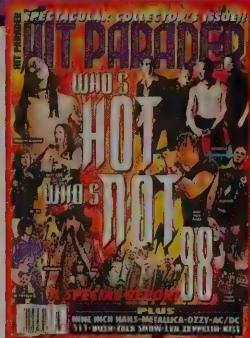
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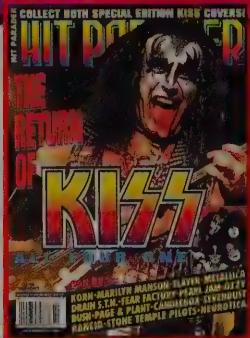
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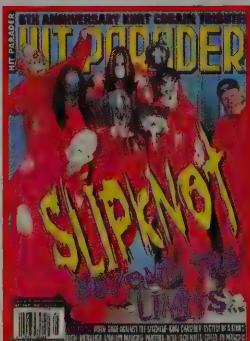
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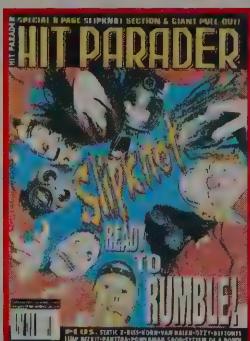
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VHS-635	- <b>Def Leppard - Live in England</b> .....	\$35.00
VHS-834	- <b>Def Leppard - Video Archive "93-'95" (Incl. live concert, video promos) 100 min.</b> .....	\$29.00
VHS-1215	- <b>Deftones - Live in Concert 1997</b> .....	\$29.00
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VHS-606	- <b>Eric Clapton - Live at the Civic Center (1992)</b> .....	\$39.00
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VHS-1036	- <b>Guns N' Roses - Welcome to the Videos</b> .....	\$24.00
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VHS-132	- <b>GWAR - Live from Antarctica</b> .....	\$25.00
VHS-697	- <b>Heart - Live in Canada</b> .....	\$30.00
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VHS-533	- <b>Judas Priest - Metal Works 1973 - 1993</b> .....	\$30.00
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VHS-026	- <b>Kiss - Exposed (Rare Live Videos) 90 min.</b> .....	\$34.00
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VHS-624	- <b>Kiss - Paul Stanley - Addicted to R n' R (Live 89)</b> .....	\$30.00
VHS-674	- <b>Kiss - Rare Live Kiss (Live 1975 - 1979)</b> .....	\$35.00
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VHS-852	- <b>Kiss - Unplugged (Live 1995)</b> .....	\$28.00
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VHS-1039	- <b>Kiss - Psycho Circus</b> .....	\$19.00
VHS-1083	- <b>Kiss - Psycho Circus Live (In concert 1998)</b> .....	\$29.00
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# Gearing Up

## Tech Talk with Rob Zombie

BY LUKE JOHNSON

**I**t took Rob Zombie nearly 15 years of hard work to finally convince the music world that his often bizarre, decidedly heavy yet eminently entertaining musical vision was actually tailor-made for contemporary rock society. It was a quest filled with pitfalls and problems, yet with his unique insight and intelligence, this dreadlock-wearing, horror film-loving, hard rocking West Coast resident has continually proven himself to be up to every creative challenge placed in his path. When some within the rock community first railed against his early albums with White Zombie, labeling them everything from "exploitive" to "simplistic," Rob took it all in stride. And when he had to initially struggle for his very survival in a variety of seedy New York-area clubs, he managed to eventually turn his career fortunes around, becoming intimately involved with selling more than 10 million albums world-wide, as both part of White Zombie and as a solo artist.

Indeed it would seem as if Rob Zombie possesses a power to probe deep into the inner working of the human mind. He seems to have a special sense for what people want to see, hear and feel. These days he's clearly more than one of the best-selling hard rock artists of the last decade; he's also a world-renowned vocalist, a world-class graphic artist and would-be world-famous movie producer. His albums, including 1998's **Hellbilly Deluxe** and its companion "remix" effort, **American Made Music To Strip By**, have won awards both near-and-far, and his inventive use of the video medium has helped push the barriers of the ever-evolving rock clip frontier. It would clearly seem as if Rob Zombie enjoys going where few artistic have gone before.

"There are always new things going on in my life," he said. "I don't know if it's that I get bored easily, or that I just enjoy having a lot of different things going on. I enjoy being busy—and I enjoy testing myself in as many different ways as I can."

To even the most casual observer of the rock medium, it would appear as if Zombie has made a career out of setting his career aspirations on a particularly high plateau—then invariably exceeding every one of those expectations. Loved by MTV, adored by millions of fans around the world and considered by many to be one of the true cutting-edge artistic forces of his generation, Zombie certainly enjoys his role as a modern-day Renaissance man. Unquestionably, he's worked his tail off for everything he's ever achieved. After struggling for so long and so hard in order to have his varied artistic pursuits taken seriously, in recent years things have certainly taken a marked turn for the better for this often bizarre, occasional controversial and always entertaining multi-media force.

"I've always believed that an artist has to keep pushing himself," he said. "There's really not much reason to just keep doing the same thing over and over again. There's no challenge in that. The whole point of creating something is to try and push the limits and to challenge yourself. Without the

challenge, where is the reward? If you're just doing it for the money or the glory that's fine. But that's not what I'm really about."

Pushing his supposed limits to their fullest extent certainly does seem to be Zombie's prime motivation these days. His willingness to tackle a variety of cutting-edge projects—including the production helm of his first full-length Hollywood movie—gives just a sample of Zombie's desire to continually tackle new, radically different creative outlets. His desire to stretch his artistic horizons beyond the bounds of rock and roll music also gives witness to the abundant confidence Mr. Z has in his own unique abilities. After all, how many other performers seemingly at the peak of their commercial cycle would allow their musical attentions to be diverted as easily as Zombie? But if anyone can handle such diversity, Zombie is the man. His track record over the last decade as a successful musician, artist and businessman speaks for itself. Yet one can't help but wonder as to why Zombie

chose this particular time—after the double platinum success of his first solo album—to step back from an already-proven, highly successful musical format and venture into the great artistic unknown presented by the world of film.

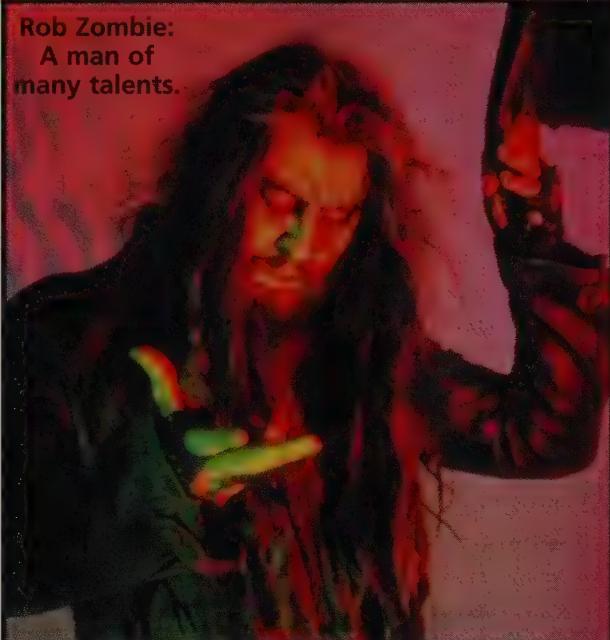
According to well-placed Hollywood sources, work is once again forging ahead on Zombie's initial big-budget film effort, a horror film that captures many of the attitudes and styles also featured in Zombie's music. It is believed that not only will Zombie produce the flick, but that he'll be intimately involved in its direction as well. And if all that wasn't enough, he'll also probably end up writing and performing a preponderance of the film's soundtrack. While all this work may delay the appearance of Zombie's next solo disc until at least the tail-end of 2001, he apparently sees no reason to rush back into the rock fold.

"I think Rob is finally living out all of his dreams," said a confidant. "His music career is going well—and he's in total control of that. And now he's gotten the respect of the film community. That's an ideal situation for him. He'd love to balance out those two aspects of his life—to make new music and play live, yet also have time to work on movies. And knowing him, he'll find a way of doing just that."

But while his attentions may be diverted from rock and roll (at least temporarily), as he works on his movie, it's not exactly like the music world has forgotten about Zombie. Last year he was nominated for a prestigious Grammy Award for *Superbeast*, one of the standout tracks from **Hellbilly Deluxe**. With competition for the prize coming from the likes of Black Sabbath, Ministry, Motorhead and Nine Inch Nails, it's easily to see that Zombie has now attained mainstream recognition with his musical efforts. Even for a guy who prides himself in being as "out there" as possible, such attention can't but put a broad smile on his face.

"It's great when people recognize what you're doing," he said. "But sometimes it's a little strange too. You wonder exactly who your audience is."

**Rob Zombie:**  
A man of  
many talents.



...evolve or dissolve...

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# Instrumentally Speaking

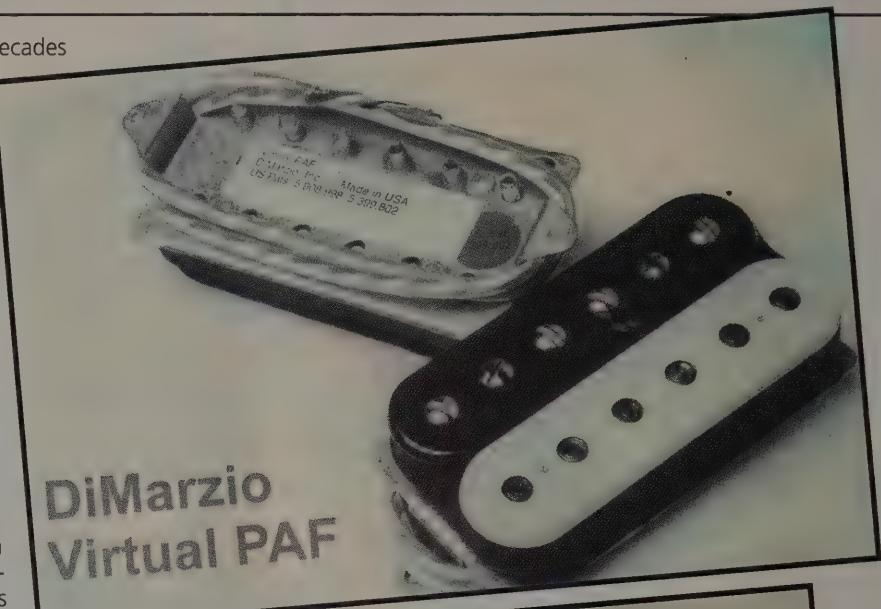
## The Latest Gear

BY MICHAEL SHORE

**D**iMarzio, which for three decades now has been one of the leaders in custom-replacement pickups, has updated two of its most popular models, both of which reproduce and improve the sounds of some of rock's all-time classic guitars. Sure, you can swear by an actual mega-bucks vintage axe—and how, you may ask, can a copy improve on the original? By replicating the pickup's distinctive original sound and character, while using modern technology to eliminate unwanted noise and other undesirable factors. At the same time, in some cases, you can also accentuate the guitar's good qualities. DiMarzio's "Virtual Vintage" pickups have done a notably excellent job at this. The latest additions to DiMarzio's enormous line of guitar and bass pickups are the Virtual PAF and the Virtual T, which are modeled after the pickups on classic Gibson Les Pauls (and some other great Gibson guitars) and Fender Telecasters.

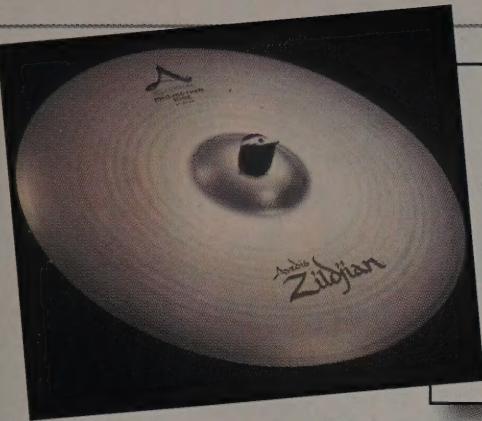
The Virtual PAF (for "Patent Applied For," a handle by which these pickups have long been known) has that same unique mix of low-note clarity and high-note warmth as Gibson's '50s and early '60s clean-and-sweet double-coil humbuckers, but DiMarzio's patented Airbucker and Virtual Vintage technology allow use of an Alnico 5 magnet, which has the same great overall sound but also less string-pull than the usual Alnico 2 or 3 magnets one would find in such pickups. Like just about all DiMarzios there are both neck and bridge models, the neck having a pure bell-chime sound and the bridge with a thicker, meatier tone. The Virtual PAF comes with standard and F-spaced pole pieces, in black, crème and zebra (black and crème) as well as nickel—or gold-plated covers. It also comes with 4-conductor cable for all coil-access combinations.

The Virtual T pickups, like those on original Telecasters, have even more dramatic differences between neck and bridge. The neck pickup is extremely sweet, but manages to avoid the one complaint long made by Tele players, that it can be muddy. DiMarzio's Virtual T neck stays clear even when the tone control is rolled all the way down. The bridge pickup combines some of DiMarzio's favorite qualities from various Telecaster models, and from the Tele's predecessor, the Broadcaster: a clean snap that lends that totally distinctive twang, but also surprising warmth in the high end, not to mention excellent string separation and very balanced response. Both models have Alnico 2 magnets for more sustain and tonal purity than you



can get out of an actual vintage Telecaster, and both were designed to work with the original 250K control value.

Both the Virtual PAF and Virtual T pickups list for \$99 each in neck and bridge models. For more information on these and DiMarzio's many other pickups and other products, please write: DiMarzio Inc., 1388 Richmond Terrace, Staten Island, NY 10310.



### ZILDJIAN PROJECTION RIDE CYMBAL:

Avedis Zildjian, the world's oldest and most respected cymbal-maker, has a new addition to its A. Custom line — which are pretty much its brightest, loudest, most durable, and therefore, most rock-oriented cymbals. A heavy cymbal with a big, deep cup, the new 21 inch A. Custom Projection Ride is inspired by Zildjian's legendary 21 inch Rock Ride of some 30 years ago. It's designed to easily cut through heavily amplified music with minimum effort, so you won't have to break your wrist or your ride cymbal to get those "ping" patterns to cut through. The odd 21 inch diameter makes it louder and fuller than a 20 inch ride but also more easily controlled than a 22 inch, for maximum playability with no loss of power. For more information, please write: Avedis Zildjian Co., 22 Longwater Drive, Norwell, MA 02061, or [www.zildjian.com](http://www.zildjian.com).

### SHURE AUXPANDER:

Gigging bands and their soundmen can now turn any mixer into an 8-bus console with Shure's new AuxPander, a flexible and cost-effective answer when your setup demands more auxiliary mixes— say when you add new personnel or new equipment, including personal monitors. The compact, portable and easy to use AuxPander can mix 8 input signals and send them to any of its 8 outputs in any combination, at any volume level. And it's expandable both vertically and horizontally to meet any future sound system needs, so connecting two of them could create, say, an 8 x16 or 16 x 8 matrix. Suggested retail price \$990. For more information, please write: Shure Inc., 222 Hartrey Ave., Evanston, IL 60202-3696, or visit them on the web at: [www.shure.com](http://www.shure.com).

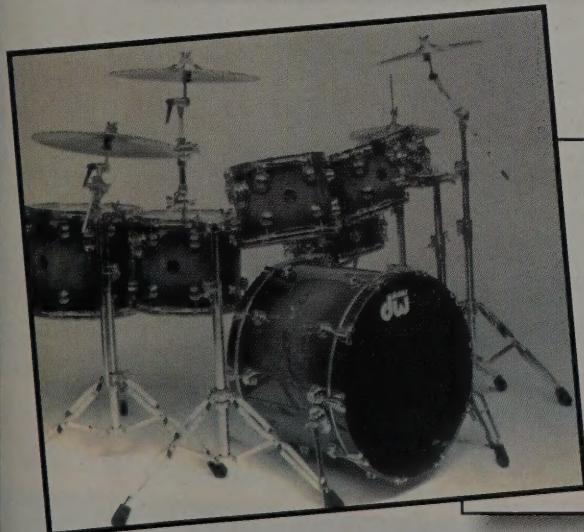


### MEINL PROFESSIONAL SERIES CONGAS:

Meinl's new Professional Series congas use two-ply staves of Argentinian rubber wood, for a warm tone and cutting slaps. They also have strong, 10mm tuning lugs with Meinl's patented "Conga Saver" protective coverings, plus rounded 4 mm SSR rims and "True Skin" Buffalo heads. All three are 30 inches tall, in diameters of 11, 11 and 12 inches. Meinl's L-shaped tuning key and Tune Up Oil are also included. For more information,



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### DW DRUMS:

Drum Workshop, maker of some of the world's most beautiful and beautiful-sounding drums, now offers its handcrafted all-maple Collector's Series toms and bass drums with and without all-maple reinforcing hoops. This development has been inspired by the success of the less-expensive DW Workshop Series "straight" (no hoops) drums. The classic shells with reinforcing hoops have a sharper attack, higher pitch and brighter tone, while the un-reinforced shells are noticeably darker and lower in pitch. Either way, all Collector's Series drums feature DW's guaranteed precision bearing edges, True-Pitch tuning system, and a wide variety of finishes. For more information, please write: Drum Workshop Inc., 3450 Lunar Court, Oxnard, CA 93030, or click onto: [www.dwdrums.com](http://www.dwdrums.com).

# HIT PARADE

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In our never-ending quest to make Hit Parader the best gosh-darn hard rock magazine in the known universe, we ever-so-politely request that you take a few minutes and fill out the following reader's survey. By doing so, not only will you help us provide exactly the kind of coverage you want, you will also instantly become eligible to win free CDs, and tickets to the live shows of heavy metal's biggest stars.

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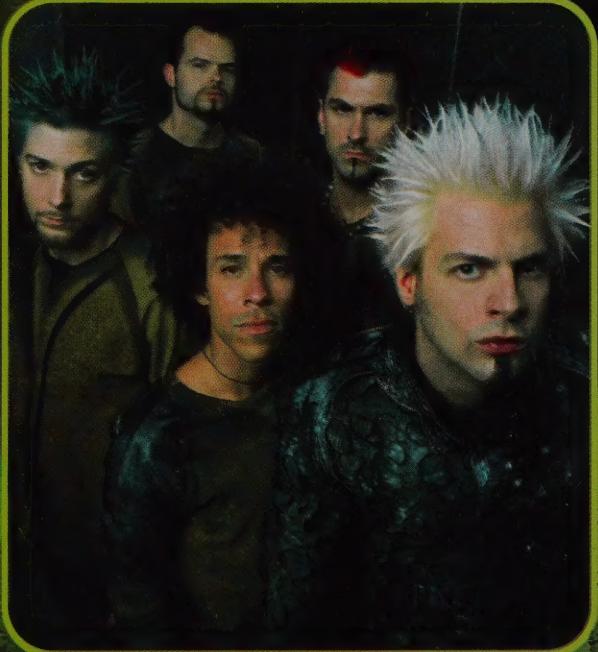


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